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BULLETIN

monthly

michigan society of architects march 1963 50¢

the quiet revolution in architectural glass

ON THE FALLACY OF WANTING TOO MUCH—Glass has come a long way since our prehistoric ancestor found his first piece of glittering lightning-struck sand. In the field of architectural glass there are literally several hundred different types in current production. And while this seemingly inexhaustable variety of transparency is the delight of current architects and designers, it is the despair of the manufacturer. Wanting a shot at every single possible square foot, he has continually expanded his line as new products were developed. And why shouldn't he? Why? Because this very emphasis on variety has denied to the glass industry a fair share of the many advantages of mass production.

CORNERSTONES FROM NASHVILLE—On the outskirts of Nashville, Tennessee, lies a low, rambling building. In one side roll 41 railroad cars of sand a day. Out the other comes, not several hundred types, but the basic cornerstones of architectural glass: clear polished plate, heat absorbing plate, rough plate, and clear heavy sheet. Why does our Nashville plant, the largest integrated flat glass facility in the world, make just four kinds of glass? For one simple reason. To bring the advantages of mass production to the flat glass field.

WHY MASS PRODUCED GLASS MAKES SENSE—For many years glass was cut, stocked, and installed by a process involving a great amount of hand labor and its inevitable expense. Glass was hand cut around flaws at the factory, packaged and shipped in random sizes which were then recut and installed on the job site. The advent of the modern high-rise building, with its requirement of many lites of identical size, pointed out the clear advantages of mass production of glass. Today, lites can be ordered and shipped directly from factory to job site with the knowledge that they will fit without the traditional uncrating, inspection and recutting. This obvious advantage is a direct result of Ford Motor Company bringing the efficiencies of mass production to the architectural glass field.

WHY SHOULD YOU CONSIDER MASS PRODUCED GLASS FOR YOUR NEXT JOB—Add it up—concentration on a few major lines to bring architectural glass the efficiencies of mass production, the world's largest integrated glass plant, plus a new quality control program 109 steps deep—we think you'll find Ford architectural glass the answer to many of your problems.

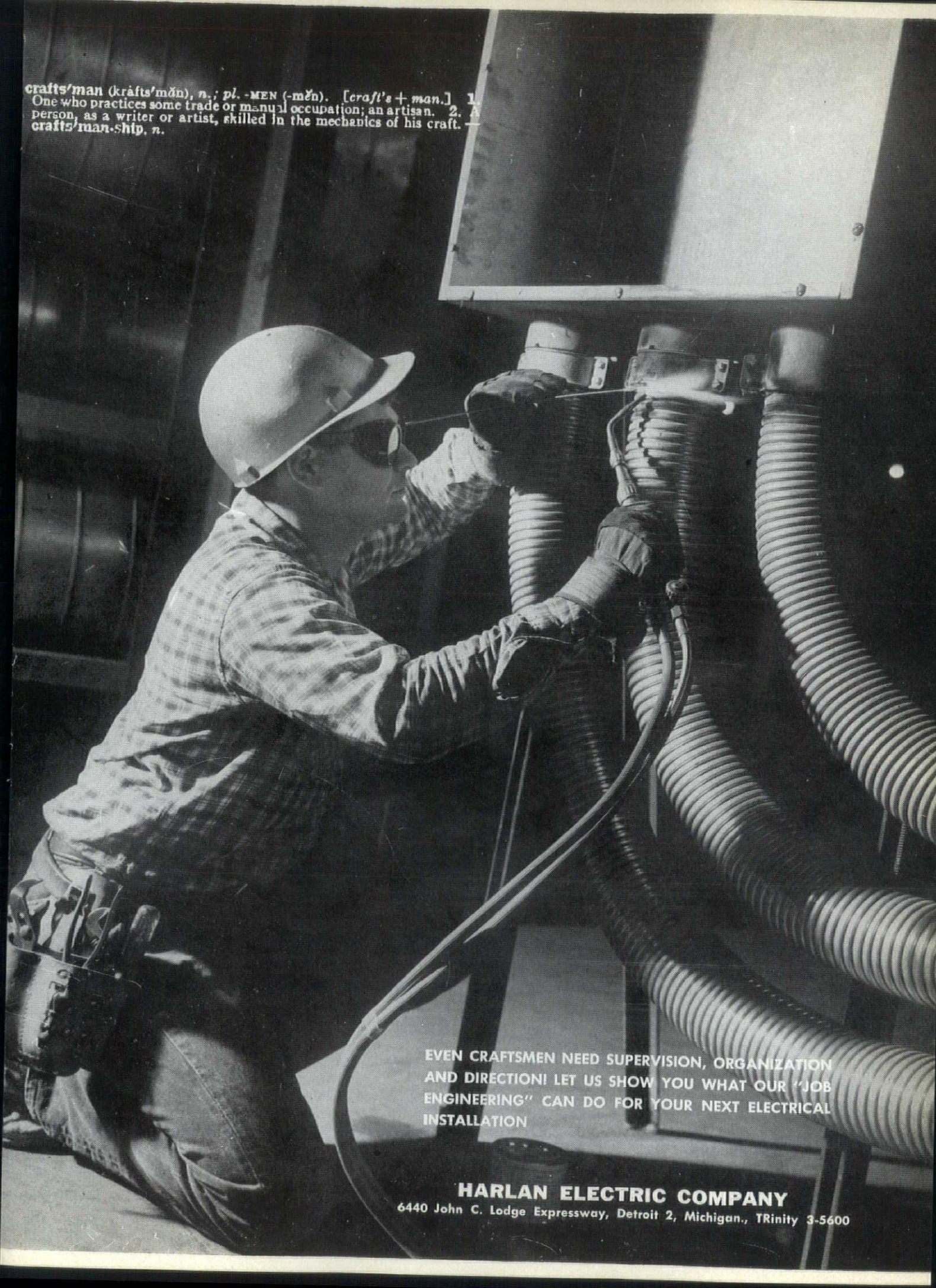
A great quantity of more detailed information on Ford Architectural glass is contained in the 1963 Sweet's Architectural File. If you would like a personal copy or copies of our 8-page Sweet's catalog, please write Architectural Glass, Ford Motor Company, P.O. Box 100, Wixom, Michigan.

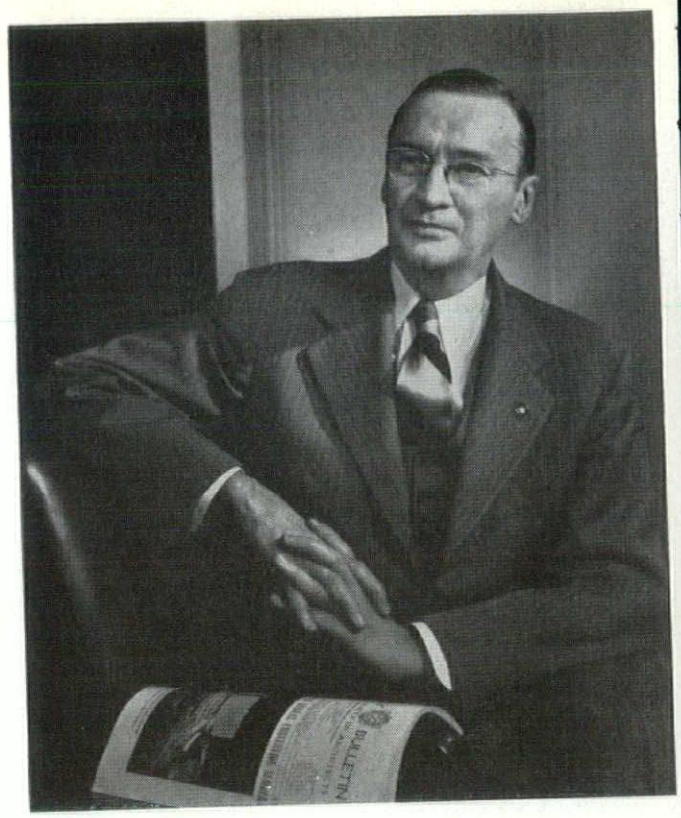
Ford

ARCHITECTURAL GLASS

PRODUCTS OF Ford MOTOR COMPANY

Monthly Bulletin, Michigan Society of Architects, is published monthly at 28 West Adams, Detroit 26, Michigan. Entered as second-class matter January 15, 1946 at the Post Office at Detroit, Michigan under Act of March 3, 1879. Subscription price, $4.00 per year (members $2.00). 50 cents per copy.


crafts'man (krăfts'măn), n.; pl. -MEN (-mĕn). [craft's + man.] 1. One who practices some trade or manual occupation; an artisan. 2. A person, as a writer or artist, skilled in the mechanics of his craft. — crafts'man·ship, n.
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Talmage Coates Hughes - 1887-1963

Talmage Coates Hughes, affectionately known as "Tal" to his many, many friends, is gone. For nearly forty years, he was a unique institution in local architectural circles. He was the voice of the profession, a clearing house to whom everyone turned to give or receive information, to look for employment or for an employee. What originally started out as a modest weekly mimeographed sheet, edited, typed, reproduced and circulated at his own expense, ultimately became a handsome monthly magazine with a national circulation. Its phenomenal success made it necessary for Tal to abandon his private practice of architecture and devote his entire time and energies to it. He also served as Executive Secretary of the Michigan Society of Architects and the Detroit Chapter, The American Institute of Architects for more than thirty years.

His unusual and extensive contributions to the profession led to his being awarded the Gold Medal of the Michigan Society of Architects in 1958. Previously in 1946 he had won the coveted honor of Fellowship in The American Institute of Architects. At various times, he served as Chairman of the Michigan State Board of Registration for Architects, Professional Engineers and Land Surveyors, and as Michigan District Officer of the Historical American Buildings Survey.

Because of his gentle and understanding mien, Tal made friends easily. He was well and favorably known in all branches of the construction industry and his columns were always open to any news pertaining to building.

Forty years ago, architects locally were loosely organized and lacked positive and favorable public recognition. It was in this milieu that Tal entered to lend his peculiar talents in the integration and strengthening of the profession. Its present solidarity and the favorable public image of the architect have been aided immeasurably by his ministrations. Tal is gone but he has left us a precious heritage.

BULLETIN

monthly

michigan society of architects march 1963

THE MONTHLY BULLETIN IS PUBLISHED FOR THE MICHIGAN SOCIETY OF ARCHITECTS TO ADVANCE THE PROFESSION OF ARCHITECTURE IN THE STATE OF MICHIGAN.

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Monthly Bulletin, Michigan Society of Architects, the official publication of the Society; all Michigan Chapters of the American Institute of Architects; Women's Architectural League of Detroit (WALD); Producers Council, Inc., Michigan Chapter; Builders & Traders Exchanges of Detroit, Grand Rapids and Lansing is published monthly by the Michigan Architectural Foundation; Editorial and Advertising Offices—28 West Adams, Detroit 26, Michigan, Phone: 965-4100.

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color integration in architecture

Residential interiors have good reason to express the personality of owners and interior decorators, but the successful commercial, industrial and institutional buildings are the result of a well-coordinated team effort.

Individuality in a bank lobby, hospital lounge or utility company dining room may effectively follow the creative viewpoint but the interior designer cannot work in an ivory tower. Room interiors, to be successful, must be designed around the client's needs and they must also reflect the true functional purpose of the areas.

It is important for the color and furnishing specialist to keep in mind the design concept of the architect as he works with the client, structural, mechanical and electrical engineers—and, of course, the builder. The problems of all are mutual, but through teamwork, individual contributions are blended together to achieve brilliant designs.

When the client's overall requirements are kept in sharp focus and when the client is a man of creativeness who participates in the give and take of this team, the success of his building is assured. A good client gets the best building.

The color is integral with design and form. Its impact immediately greets the eye of the public. It has the most vital bearing on people's reactions.

Faber Birren has stated that "as we select and coordinate colors in a building, we are less concerned with individual feeling than with a search for broader and more social values having to do not only with man's pleasure, but also with his efficiency, comfort and well-being."

No doubt this is the reason management and labor are demanding work environment that will improve staff morale and efficiency. Factory owners seek lower accident frequencies. Hospital trustees are concerned with room treatments that aid convalescence and psychotherapy. Administrators in our hospitals are recognizing the stimulating value of warm, pleasant hues in convalescent rooms and the need for relaxing cool tones in the rooms of chronic patients.

All of us become enthusiastic about the therapeutic value of color in places devoted to human care and convalescence. Color can please the patient, create a mood favorable to recovery and generally improve the morale of both patients and staff.

In the development of hospital interiors, information is always sought from the technicians. This generally leads to medical differences among them and indicates our tremendous need for knowledge and research.

In psychiatry, it is accepted that extroverts favor bright warm environment, while introverts are more negative to color. In the Rorschach test alcoholics in a sober state will, as a rule, reject color and thus reveal distress. The same persons under the influence of liquor may react freely to color and acknowledge their released feelings. It is evident that variety of color is needed and it is an aid in evading the most extreme emotional attitudes.

Actually my present assignment in an architectural office was dictated several years ago when a utility company requested that their buildings be color coordinated by a person versed in the esthetic and functional use of color. They suggested the requisite that the designer be concerned and experienced in working with staff committees and they recognized that such a person should be on the total architectural design team and be aware of the designer's concept and building requirements.

Coordination of color becomes more necessary in the building process as pre-fabricated factory finished materials are used—walls, partitions, floors, ceilings, doors, equipment, etc. They are chosen when excavation is barely started in order that there be sufficient time for factory production. Use of factory finishes is limiting in that these component parts are permanent backgrounds with endurance and maintenance value and they cannot be changed over a period of years. Backgrounds in near neutrals, with some accents in value and brightness are chosen. Obviously, selections should never be made on individual preferences or favorite colors but rather on esthetics, function and enduring values. The coordination in this area ranges all the way from the first major concept to the last small door handle.

Continual study and research in many areas are needed to build our knowledge of color—objective analysis, psychology, the mysteries of public taste and probably most important of all the relationship between illumination and color not only as an art, but also as a science, it can accomplish wonders in improving American architecture.

Kurt Goldstein writes "Life is a condition alternating between excitation, destruction, and unbalance, and reorganization, equilibrium and rest. In the course of life colors play their role. Each color has a special importance and all colors together help to guarantee normal life."

This appears to be a sound precept to consider in the use of color in our buildings.



Helen Fassett

These views on color used in integrating interior design with the total architectural result were written by Helen L. Fassett of the Interior Design Staff at Smith, Hinchman & Grylls Associates, Inc. Miss Fassett, who holds a B.S. in Architecture from the Illinois Institute of Technology and did graduate work at Columbia University, has been associated with architects' offices in New York City, directed home modernization programs for the Detroit Trust Company and was the home furnishing training director for the J. L. Hudson Company.

Widely traveled, her numerous civic responsibilities include 12 years on the Detroit City Plan Commission, including a term as president; and seven years on the Detroit Board of Zoning Appeals and service as its vice president. She is a member of the executive board of the Mayor's Conservation Committee of Detroit, Citizens Redevelopment Corporation and was recently named to the Michigan Status of Women Commission, the first state group of its kind.

color planning with paint

Color serves many functions. In addition to the purely aesthetic joy of a well balanced color scheme, color can be put to work. It can reduce eye-strain fatigue, increase safety, welcome visitors and direct traffic.

With planning, color can also be put to work psychologically. It can create a climate favorable to recovery of health or to mental effort. It can project the corporate image or it may create specific atmosphere designed to inspire confidence (banks, investment houses), to calm or reassure (law, counseling services), or to excite, (advertising and promotion) according to the needs of the particular service, business or office.

The simplest color schemes are the most effective. The modern uncluttered look typifies some of the best treatments. In unifying with color, paint can work miracles. A few good decorative effects are best dramatized against a continuous unbroken background of color.

Corridors are shortened by painting end walls in an advancing warm color, such as red, orange or yellow. Length and monotony of long corridors are broken by painting doors in several accent colors.

Tunnel effects in corridors are eliminated by using a neutral color on one side of corridor and an accent color on the other. Stair landings and railings also take accent colors well.

In clerical offices, strong color should never be in the direct line of vision of an employee seated in his normal working position. For this reason fewer accent colors should be used in these areas. Areas where accents are used safely are: behind counter or service area, display area, wall leading to inner offices, recesses or alcoves as behind water coolers, and columns and pillars.

A wider latitude for decoration exists in private offices. More or less color is possible, depending on the occupant. Many prefer the relaxed homey look, others want more of a showroom effect. Here, too, accent colors can be used in a wall behind a desk, ceilings and display or chart areas.

Leading health authorities agree that physical fatigue is caused more quickly by eye-strain than from muscular or mental effort. In clerical offices, drafting rooms, laboratories or any place where critical seeing tasks are performed, the prime consideration in choosing color must be good seeing conditions.

To assure these conditions, it is necessary to pick up and reflect all light, either daylight or artificial, and to reduce strong light-and-dark contrast in the direct line of vision.

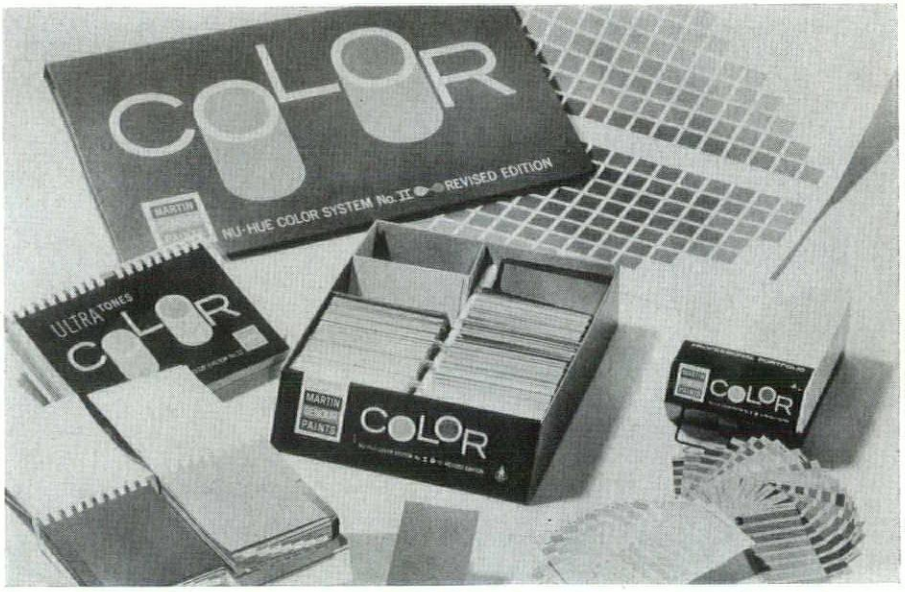
Reflectance values of 60% or above are recommended for the average well lighted rooms. For a poorly lighted room, light reflectance of 80% or more is recommended.

The physiology of the eye is such that concentration, for even a short period of time, on strong light-and-dark contrasts will set up in the eye an after-image illusion which casts a shadow over subsequent seeing conditions for a period of time, from as long as a few seconds to a minute. It has been established that constant small eye adjustments, made necessary by these conditions, are a major factor in eye fatigue.

Lighter desk tops, lighter floors, lighter furniture finishes, and deeper wall colors in clerical offices are used in the best modern installations to reduce and/or equalize light-and-dark contrasts.

Elimination of all shiny surfaces and direct light sources are additional aids to good vision. In paint, flat finish is always preferable to satin or full-gloss for any office use. Use gloss only where maintenance conditions require it. Light sources should be shielded from the line of vision by bullet-type shades, egg-crating or louvered materials.

Concentrate attention with color. Strong color commands attention. Put accent colors where you want people to look.



A wide assortment of color guides, consisting of actual samples from the prize-winning Martin-Senour Nu-Hue Color System II, are available to professional persons working with color. The color collections range from the complete system shown in the large album to abridged groupings for on-the-job use. The colors are either in loose samples, as shown in the directory and the professional portfolio, or in assembled arrangements. The entire system received a 1962 International Design Award from the American Institute of Interior Designers.

Balance strong light with color. In rooms with great window expanses balance the effect of strong outdoor light with accent colors painted on the inside walls. Eyes are drawn to strong light and more accent color is needed to hold the attention of the occupants within the room.

Absorb glare with color. Where light is so strong as to cause glare, paint a deep, light absorbing color, such as charcoal, chocolate or a color of equal depth on one or more reflecting walls, never on window walls. Deep colors effectively soak up excess light and make for eye comfort in these extreme situations.

color considerations in industrial design

High fashion color occupies a small place in design of appliances, notes Montgomery Ferar of Sundberg-Ferar design team which holds first place as the world's leading appliance designer and ranks among the world's first five industrial designers. Conservative colors, not fadish ones, are employed in appliance design because of products' durability. Consumers want that which will be pleasing in any setting.

If a color trend exists at all in home appliances, the copper shade would win many votes because it ties in well with wood. Brushed chrome, once popular, is no longer in good standing with many customers—it shows finger prints and is difficult to maintain at its best. "The public soon learns if anything is wrong with a product," states Mr. Ferar, who credits the American consumer with basic good taste.

"Give shoppers a choice between good and bad, and they'll generally pick the better designed product," he says. "Design is the articulation of quality."

American taste is constantly improving through wider education. Better communications through quality magazines spurs appreciation of good design, says Mr. Ferar.

Regional tastes in color can be defined without benefit of any new public opinion polls. California and the West Coast love to be surrounded by bright shades and plenty of chrome. The Mid-West holds true to a fairly conservative image, outdone by conservatism as it is practiced in New England. The South, a quiet buying front for years, is now a busy market place because of its reactivated industry. It occupies a mid-point on the color preference scale.

Another consideration in determining color of consumer items is store lighting. It can change appearance of actual colors in the stores so that a customer doesn't get a true picture until an item is put into use at home. Good testing allows a product color to be appealing in both store and home.

On office equipment and industrial machinery color can be used to highlight often used areas. Machinery also utilizes color coding to denote danger spots.



Montgomery Ferar

Highest honors were bestowed on veteran industrial designers Carl Sundberg and Montgomery Ferar when they were presented with the Gold Medal Award by the American Institute of Architects at the 1962 national convention. The Gold Medal recognition "for superiority in developing outstanding elegance and commodity for a large variety of designs to be executed by the machine" represented a climax to a 26-year career of the design team from Southfield, Michigan.

The AIA Gold Medal Award, considered top honor in the field of industrial art and design, caps the following series of recognitions that have come in recent years to Sundberg-Ferar: The Industrial Design Institute Award in 1959 for the IBM Ramac computer; the 1960 Product Design Magazine award for Sperry-Rand marine navigational equipment; and the 1961 Industrial Design Institute Award for the Tower Capri typewriter made by Remington-Rand and sold by Sears, Roebuck and Company.

In its ultramodern headquarters building near Detroit, Sundberg-Ferar uses neutrals with occasional bright accents to create a unifying aspect. After expanding six times they now occupy the world's largest independent, integrated industrial design center where they project their designs in three-dimensional models for client visualization. Neutrals create a good background.

When Sundberg-Ferar won the 1962 Gold Medal Award, AIA spokesmen agreed that "It is impossible to calculate the lasting impact on American taste, culture, and industry, which has resulted from the esthetic and practical attitudes of the Sundberg-Ferar combination."

They have set national standards in their consumer product design of automobiles, automatic coffee makers, electric toasters, vacuum cleaners, food choppers, waffle irons, electric blankets, power mowers, electric ranges, refrigerators, radios, washers and dryers, chairs, luggage, toys, clocks and tape recorders. Among their products designed for industrial use are time clocks, electric computers, water coolers, compressors, spray booths, meters and juke boxes.

As designers of consumer products, Sundberg-Ferar may be the target of criticism from a current school that decries "change for the sake of change." To this observation, Mr. Ferar has a response: "Newness is not vulgar, despite what some critics say. Honest newness—and the improvements that go with it—is what is needed. A product can be beneficial and honest to itself and be new at the same time. The aim of design is integrity in environment."

packaging with color

The magic of color is raising aluminum foil from a spectacularly successful kitchen packaging material to a commanding position in the merchandise packaging field where billions are spent annually.

Designing an aluminum foil is both a challenging and rewarding experience for the package designer. It is a versatile medium, which demands the best of the designer, and in return, offers the ultimate in effective packaging.

Colors truly come alive on the unique surface of the foil. Each movement of the viewer or of the background changes the illusion and vibrantly reflects other colors and lights creating interesting and unusual patterns. This reflective movement of the package designed on foil is one of its greatest advantages. It is a guaranteed attention-getter on the store shelf.

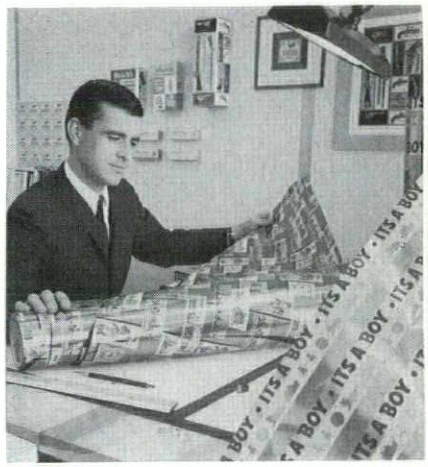
For instance, the art involved in the holiday packaging of Hiram Walker liquor items could stand on its own merit from the standpoint of beauty but it also is credited with helping make cash registers jingle for an important increase in yuletide sales.

The effectiveness of the completed foil package is determined by the designer, and in the way he controls the natural foil areas with his color applications. The correct proportions of opaque and transparent colors are pertinent factors in the success of the package in identifying the product's quality. Through careful selection of colors, and good taste in application, the foil package, while giving maximum brand impact, will convey impressions of prestige and high quality.

This is more noticeable at Christmas time and other special days. D.W.G. Cigar Corporation, a long established Michigan firm, decided on admittedly more expensive wrapping of their products in colorful aluminum foil. In this case they used a standard Christmas gift wrap approach and their sales multiplied. This encouraged them to go into custom design for specialty items. Their gift packaging for Father's Day and the "It's A Boy" and "It's A Girl" wrappers for exuberant fathers, again paid off in increased sales.

The range of colors, which can be printed on aluminum foil is virtually unlimited, and the combinations of colors in either opaque or transparent inks offer additional possibilities for the designer. For example, two transparent colors, when overprinted on foil, combine to make an equally brilliant third color. The same two transparent colors give the effect of still more colors, when overprinted on opaque white areas, as well as the natural foil surface. Many excitingly different effects can be achieved by this technique of obtaining "bonus" colors by overprinting.

Color printing on foil is a fabulous success story in itself. Beginning with a rotogravure technique and the creation of special fast drying inks, Reynolds achieved simultaneous printing in eight colors in continuous runs. Today high speed presses make Reynolds the largest industrial printer of foil, producing annually billions of labels for packages in the food and beverage markets alone.



Roland Stock, packaging designer at Reynolds Metals Company, is the author of this material on the impact of color on packaging. His professional training includes study at the Society of Arts and Crafts in Detroit and at the Chicago Art Institute.

Aluminum foil is unequalled in excellence for the designer who wishes to use embossing to further enhance the product's quality image. The surface of foil lends itself perfectly to all types of embossing, stamping, and textured effects. Embossing can add extra strength and dimension to the design, and provides a final touch of elegance. Sometimes the embossing is limited to certain areas in the design, which require additional emphasis, while other designs suggest an overall background texture or pattern. Transparent colors in particular take on new light and brilliance when embossed, while opaque colors remain relatively unchanged in appearance.

Special attention is given to the full-color illustration of the product, which

many times is one of the most important elements in the total design concept. An appealing full-color vignette often does more to sell a product than the package with which it is wrapped. Color photos or illustrations are generally associated with various food products, yet they can add much interest to almost any product line. The use of color photography in package design can help to sharply upgrade products, which previously had been destined to go unnoticed among the hundreds of packages competing against them.

In determining the final idea for a design, the various transparent and opaque colors and lettering styles must be selected on the basis of what the package is supposed to do, and how to best achieve this goal. Here again, choice of colors plays a significant role. Masculine products are more apt to be associated with the darker blue tones, while feminine products favor lighter hues, pink, lavender, and gold. Frozen food items using white, greens, and blues, suggest cool, crisp, freshness of product. Conversely reds and browns suggest warmth. Colors suggest many moods and create many illusions.

Colors contribute more than mere surface ornamentation to a package design. Colors add extra impact to the sales message told by the package. Colors help packages to be daringly different in the continuing effort to attract the customer's eye—and colors on aluminum foil packages demand this attention, because they "talk louder" with their brilliant, shimmering beauty.

color in interiors

"Those walls weren't black—I don't know what color they were—but not black!" were complimentary words voiced to Margaret Nelson, head of the Interior Studios at the J. L. Hudson Co., one autumn day in New York City. She heard them from a woman describing a new apartment of a mutual friend.

Unbeknown to the woman, Miss Nelson had designed the interior and used black walls to dramatize a valued collection of original paintings. That the exact color of the walls had left so little impression with an onlooker meant to her that appropriate use of color had been achieved.

Use of black is evidence of Miss Nelson's premise that anything can go in the color field, provided it is used properly. No color is outdated.

She feels that a customer or client should be queried on color preference, and then the interior designer should proceed with as much free rein as possible.

Oftentimes, with planning, color and other elements of design can create a new environment that can stimulate welcome personality changes. The same old color scheme giving way to new and more appealing combinations provides a wonderful lift.

Skillful use of color is called for in hospitals and similar institutions. A case in point is the challenge presented by a Long Island Hospital for children with cerebral palsy. Lack of mobility and uneven growth limited the children's experiences in the out-of-doors.

With this in mind, a woodland mural in browns and greens decorated foyer walls. Forest animals joined more domesticated ones (a certain ignoring of

Continued on page 10



Margaret Nelson

As manager of J. L. Hudson Company's Interior Decorating Studios in downtown Detroit, Northland and Eastland, Margaret D. Nelson heads a total staff of 80—including 43 decorators—the largest in the country. Before joining Hudson's she was a free lance design director for various firms, affiliated with Lord & Taylor's Decorating Department in New York City, and director of the Decorating Department of Neiman Marcus in Dallas and buyer for its antique gallery.

Her designs have received wide recognition and have been employed over a broad range, from decorating of Palm Beach houses to styling popular priced items. Specifically, her activities have encompassed design and styling as well as direction of sales and promotion for fabrics, rugs, furniture, blankets, lace, embroidery and accessories, both here and in Europe.

She received the National Home Fashions League 1956 Trail Blazer Award for outstanding design and is listed in the Parsons Alumni as one of the 75 alumni who, in the past 50 years, have contributed the most to the home furnishings industry. She served on the Baker Furniture Museum Collection Jury and is a two-year member on the AID Awards Jury.

logic was necessary) in well-executed scenes that delighted the kids. Peering into this small view of nature turned into treasured experiences for many.

Gay color greeted the young patients in the game room where circus motifs were used. Scenes that few had ever seen before offered another experiment for the eyes, as did the sailboats in the dining area.

Miss Nelson notes that the desire for deep colors, popular in the 1940's, is returning. Jewel-like tones, inspired in India, are popular.

"Fortunately, this is a day and age when things can be changed in home fashions and colors," she says. "We've advanced more with color than in any other phase of the decorating field. People are daring to do more with it than ever before. A summer look and another for winter can be created by color. Actually, changes in environment afforded by two sets of slipcovers, two sets of draperies and a second set of accessories, can be inspirational and lend variety to living."

Integration of the interior planning with the exterior is one of Miss Nelson's pet topics. A Columbus, Ohio home in a country setting with a private lake offers an example.

The house is split level, with the lower story looking out onto the lake. Carpeting on stairs from a higher level begins in olive green, progresses to an equal value in aqua and as it approaches the door to the outside, blends into an equal value in blue tones.

On the subject of interior design coordinated with building design, Miss Nelson feels suggestions from interior decorators can relieve architects of much worry and concern. She urges even more receptivity on their part to work of the interior designer. "The ideal situation, to me, exists when the interior designer begins consultation when the first blue print is presented to a client."

automotive color styling

A handsome Color and Interior Design Studio located in a landscaped area on the roof of the General Motors Styling garage at the Technical Center near Detroit is the product of a color "revolution" in the field of automotive design.

This special studio also is testimony to the foresight of GM stylists who, nearly 20 years ago, saw the handwriting on the wall—in color.

The exterior and interior colors and fabrics of all General Motors cars are determined in this studio, which also supplies research for Frigidaire's appliance colors. The use of color throughout GM to make more attractive, more desirable, more saleable products for the market springs from this studio.

A total of nearly 100 designers, color stylists, fabrics and plastics experts, clay modelers, engineers and other craftsmen make up the personnel of Styling's Color and Interior Design Studios. Included in the group are several women designers, eminently qualified as automotive stylists. These women, each assigned to an automotive interior studio, are playing an important part in the GM styling picture.

The color story of GM Styling is in-

teresting and important. Development of this extensive color program began in the late 1930's. Then the budding "Art and Colour Section" learned through GM dealerships and its own departmental research that in order to clear their showrooms of old models just before new-model announcement time, many dealers were painting their new cars themselves. Only three or four basic color choices were available to the public at that time and these were conservatively somber.

World War II and the switch from automobile to defense production delayed the development of Styling's color program. But, during wartime work on camouflage techniques, there was the opportunity to think and to plan ahead. After the war, as automobile production began to climb back toward normal, GM Styling's color program began to blossom forth.

One factor which played an important part in GM's color philosophy was the realization that the woman's influence on the automobile market was becoming increasingly important. Engineering progress—power steering, brakes and accessories, as well as automatic transmissions—made it easier for women to drive automobiles. Styling advances made cars easier to get in and out of and more comfortable to drive. The ladies' influence, and the psychological uplift of peace and prosperity, called for gay, bright colors. In 1949 the Pontiac Catalina reached the market with the interior fabrics and trim color-keyed to the exterior of the car. This was an industry "first," and was immediately followed by most other makes of cars. Today we take color-keyed cars for granted.

Meanwhile, GM Styling had developed one of the most extensive color studios in the auto industry, if not in the industrial world. The Technical Center, nearing completion in the early fifties, was the chosen home of this studio. Into its design went all the plans which were calculated to aid continued GM leadership in color design.

The GM Styling Color and Interior Design Studio is actually an oasis of foliage and lawn in the center of the Styling building group. This second-story garden area is designed so that color samples and fabrics may be inspected under natural lighting conditions. In this way, the designers can see how a car color will look out on the road or parked in a future owner's yard.

The glass-enclosed Color Studio is located in the center of this verdant roof garden. It is a circular room, 78

Continued on page 12



Using the unique Color Selector, J. S. McDaniel compares and evaluates automotive trim fabrics. "Steve" McDaniel is executive in charge of the Automotive Interior Design and Color Section.



Color research of the GM Styling Staff is carried out in this circular color studio. Behind the color selector, at the right rear, is the comprehensive fabric library.

feet in diameter at the outside, and has an inner glass wall 24 feet in diameter. The center glass area allows daylight viewing conditions when curtains are drawn over the outer wall.

One main feature of the studio is a unique Interior Color Matching room. Because lighting conditions are of paramount importance in viewing and comparing pigments, this special room is designed so that absolutely accurate comparisons of colors can be made days, weeks, months or years apart. A cylindrical chamber, 14 feet in diameter, this room has an exterior wall of patterned, stainless steel, and an interior wall surface of ribbed white plastic. Overhead are lights which can simulate sunlight, showroom light and several other conditions at the flick of a switch. The light sources used are replaced at predetermined periods which precede any deterioration in brightness.

Another major studio facility is a huge Color Selector which holds 2,888 metal samples of colors and provides an absolute color scale by which all tints, shades and chromatic colors can be identified and graded. Each of the six sections of the selector can be rotated at the touch of a button to reveal three different sides, and within each section there are eight vertical columns of color samples each of which can be rotated by hand to reveal three additional sides. Thus many color chips are accommodated in the smallest practical volume.

Located behind the Color Selector is an equally comprehensive library of fabric samples. Large hinged leaves carry swatches of fabric from the many mills that supply the automotive industry. In addition to cloth in every possible weave and pattern, leather and vinyl are displayed along with carpeting material. Enough of each fabric is on hand in the Styling storerooms (refrigerated, in the case of leather) to upholster a complete sample seat for staff evaluation.



Traders National Bank Building...

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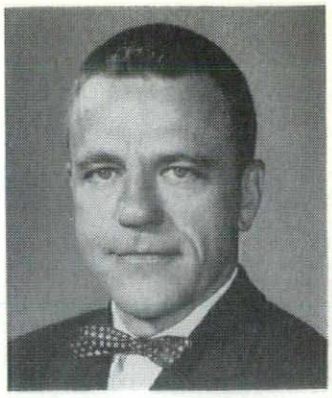
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Stoddard Building, Lansing 23, Michigan

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ANNIVERSARY WALTZ

by James B. Hughes

The first of March 1962, I became an employee of the Architectural Profession in Michigan—an employee—not of one Architect or firm but of all Architects—and indirectly, of all of their other employees. When I became Executive Director of the Michigan Society of Architects, Michigan Architectural Foundation and Detroit Chapter, A.I.A., for the first time, these organizations had a full-time, paid Executive Director.

For many prior years, the Society, and later the Chapter and Foundation, had enjoyed the services of Talmage C. Hughes as Executive Secretary. Tal served with great distinction in that capacity as well as publishing and editing the Bulletin for the Society, not as an employee—but compensated by such revenues as he could derive from the Bulletin.

Under Tal's guidance, I expected the assumption of my new duties to be a gradual, orderly progress. For the first few weeks, it was. Then it became necessary to establish a new office. It was thought that this was a temporary situation. Boddy, Benjamin and Woodhouse generously made available space in their offices. When it became evident that the situation was not temporary, an office was leased and equipped.

Concurrently, publication of Monthly Bulletin became the direct responsibility of the Society. My activities were expanded to include editing the magazine, selling advertising space, etc. For a while, it was a case of trying to do everything—with the results obviously not what they should have been.

That situation has changed. The first relief came when Ann Stacy's services became available. With her knowledge of the detailed operation of the Society and the Chapter and the publication of the Bulletin, her assistance is invaluable. Nancy Houston was retained as Editorial Consultant. Her perceptive approach to editorial subject matter has resulted in consistent up-grading of the quality of feature articles and news reporting. For the past three months, Charles Irvine has been assisting with advertising sales. The Bulletin is now able to work more closely toward its goal as stated in the masthead.

The guidance and assistance we have received from the Boards of the Society and Chapters, from the M.S.A. Bulletin Policy and Graphics Committees and from our Editorial consultants on Design and Education has meant the contribution of long hours of hard work during a trying, formulative period.

To advance we will need continued support—not only of our staff and advisory groups, but of all Architects in Michigan. We solicit contributions—work you are doing, articles you have written, news about you—and suggestions.

Increasing activity in my office indicates an awareness of the fact that this office exists to serve the Architects of Michigan. I hope that this awareness will continue to grow.

That my apprenticeship did not benefit from extended consultation with Tal Hughes is a matter of personal regret. The tribute to Tal on page 4 of this issue was written by Clair Ditchy at my request.

This is my first anniversary. Unlike the couple in the hit play, "Anniversary Waltz", who admitted they had never wed, I feel very much married to my job. I hope that this anniversary is only the first of many.

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NEWS

REVOKE REGISTRATION OF GRAND RAPIDS ENGINEER

The Michigan State Board of Registration for Architects, Professional Engineers, and Land Surveyors announces that on January 11, 1963 it found Wayne H. McClure of 1547 Lewison, N.E., Grand Rapids, guilty of violation of Act 240, P.A. of 1937 (as amended) and revoked his registration as a professional engineer. The formal Board Hearing was held at 1601 Cadillac Square Building, Detroit.

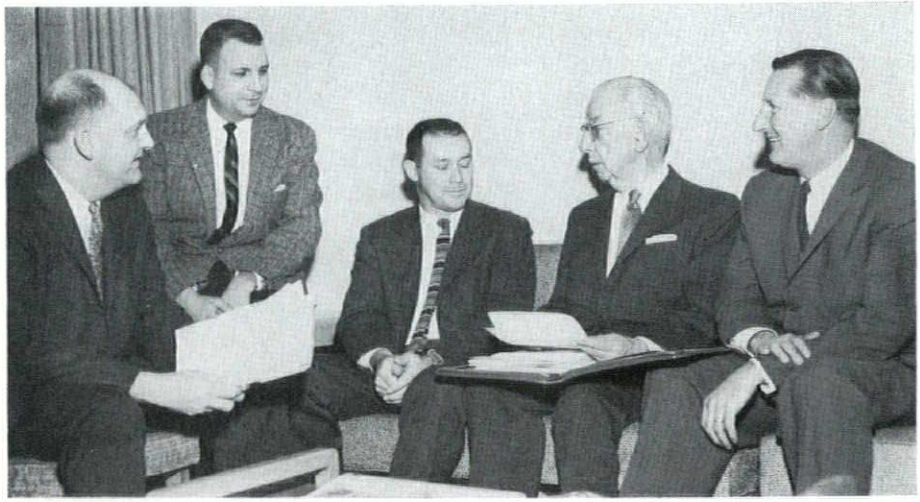
The violation specifically involved the affixing of Mr. McClure's seal upon plans and specifications not prepared by Mr. McClure, or under his direct supervision. Evidence presented at the Hearing revealed that these plans and specifications had been prepared by Jay Nieboer, 1969 Godfrey, S.W., Grandville, Michigan, for the construction of an addition to the Grace Bible Church in Grandville. Evidence further revealed that Mr. Nieboer is not registered in the State of Michigan as an Architect or a Professional Engineer.

FIRM CHANGES NAME

Announcement has been made of the change of company name from Boddy, Benjamin and Woodhouse, Incorporated, to Benjamin, Woodhouse and Guenther, Incorporated. Werner Guenther, AIA, chairman of producers exhibits for the 1963 MSA Convention, has been a member of the firm for several years. After eleven years in downtown Detroit, the company is now located at 14430 Michigan Avenue, Dearborn. Telephone is: 582-4260.

DISCUSSES BID REGISTRY

A. F. Cipa, specifications department, Harley, Ellington, Cowin and Stirton, Incorporated, was selectd by the construction division of the Cleveland Engineering Society to discuss: "Bid Registry—a Step in the Right Direction," at the 11th Annual Construction Conference in Cleveland. Cipa was selected on the basis of his firm's experience in the program to explain the role of the architect in leading and guiding adaption of bid control systems.



Officers of the new Grand Valley Chapter of the American Institute of Architects discuss objectives for the coming year. From left: John Knapp, secretary; Eugene J. Harmsen, retiring president of the disbanding Grand Rapids Architectural League; John Vander Meiden, treasurer of the new chapter; Roger Allen, chapter president and Bernard DeVries, vice president.

OFFICERS AND DIRECTORS ELECTED BY DETROIT AGC

At their 47th annual meeting, The Associated General Contractors of America, Detroit Chapter, Inc. elected officers and directors for the coming year.

Richard F. Brennan, president of the Brennan Company was elected president of the Association for 1963. Other officers elected were Alex J. Etkin, A. J. Etkin Construction Company, first vice president; William A. Maddock, Darin & Armstrong, Inc., second vice president and Dort Pettis, Walter L. Couse & Company, treasurer.

Directors elected for a one-year term are: Edwin Salkowski, Christopher Construction Company; Edward Chase, The Chase Company; Ray Smith, Palmer-Smith Company and Charles Reisdorf, Jr., C. H. Reisdorf & Sons, Inc.

Directors whose terms expire in 1964 are: Dort Pettis, Leonard P. Cooley, John Cooley Company and Ben Maibach, Barton-Malow Company, immediate past president of the Association.

Directors serving until 1965 are: Richard F. Brennan, Alex J. Etkin and William A. Maddock.

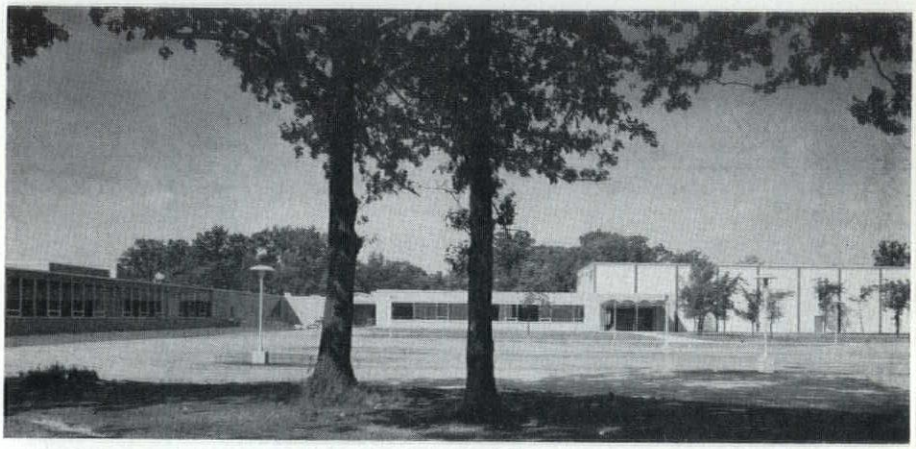
On the Association Staff are William E. Stewart, secretary; Stanley E. Veighey, manager of labor relations and Henry S. Hunt, assistant to the secretary.

BREUER LECTURE SET FOR MARCH 6 AT ANN ARBOR

Marcel L. Breuer, one of the world's leading architects, will speak at the University of Michigan on March 6. The lecture, sponsored by Reed and Barton, will be held at 8 p.m. in the Rackham Lecture Hall and is open to the public free of charge. Mr. Breuer will speak on "Matter and Intrinsic Form."

MICHIGAN STATE SCHEDULES WOODWORK CONFERENCE

The Michigan Architectural Woodwork Association, in cooperation with Michigan State University, Continuing Education, and the MSU Department of Forest Products, will hold an educational conference March 11 at the Kellogg Center, Michigan State University in East Lansing. Theme of the meeting will be "What can the Wood Industry do to equal our products in relation to the Fire Code?" Conference hours are 9 a.m. to 4 p.m. Further information is available from the Michigan Architectural Woodwork Association office, 521 North Washington Avenue, Lansing, Michigan.



The Louis J. Seitz Junior High School in Riverview, Michigan was exhibited by way of a design mount at the February annual meeting of the American Association of School Administrators, held in Atlantic City. Although not judged as such, each of the school buildings exhibited can be considered an "award-winner design," since the structures submitted were screened by a jury of educators and members of the American Institute of Architects. The Seitz School was designed by Giffels & Rossetti, Inc.



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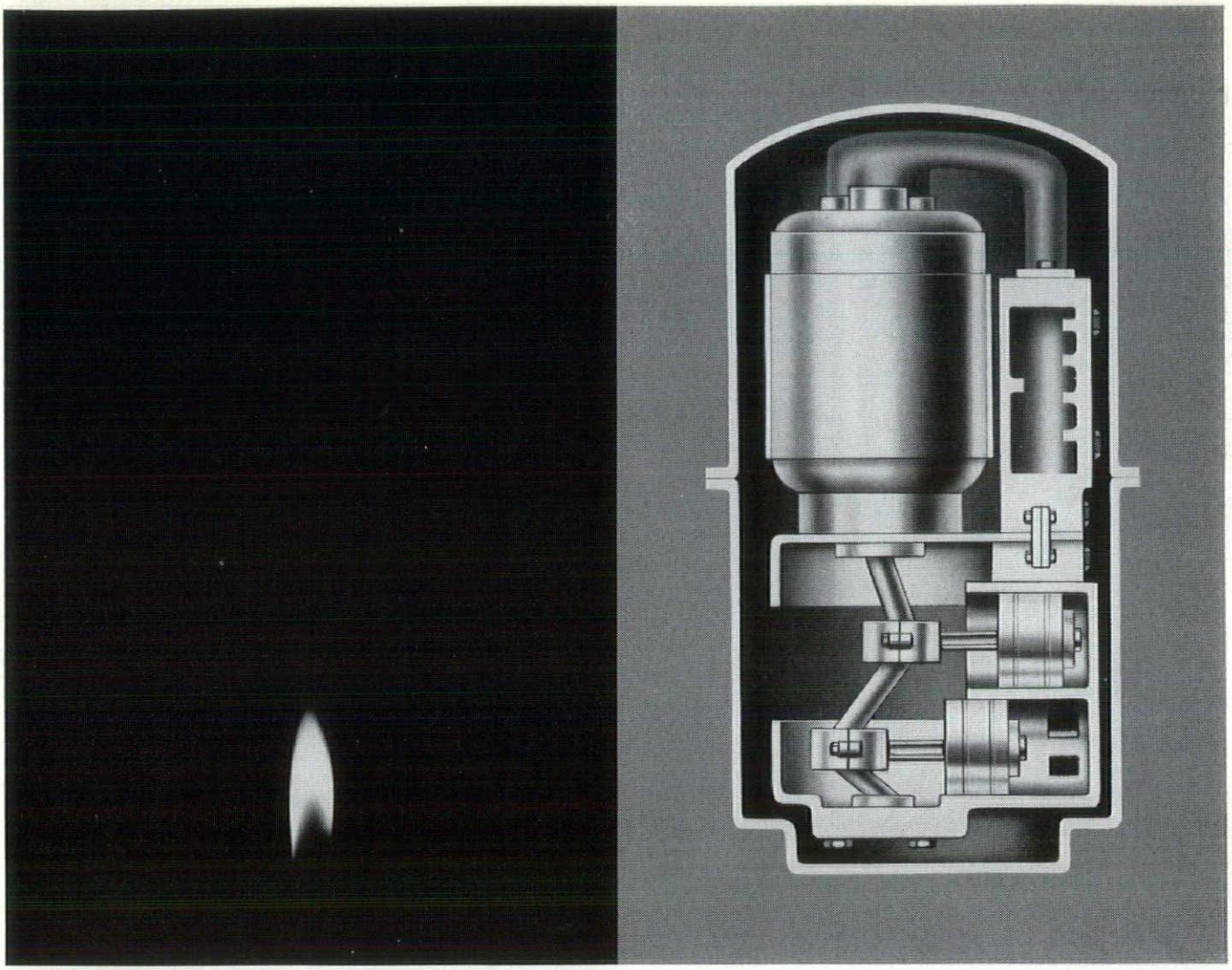
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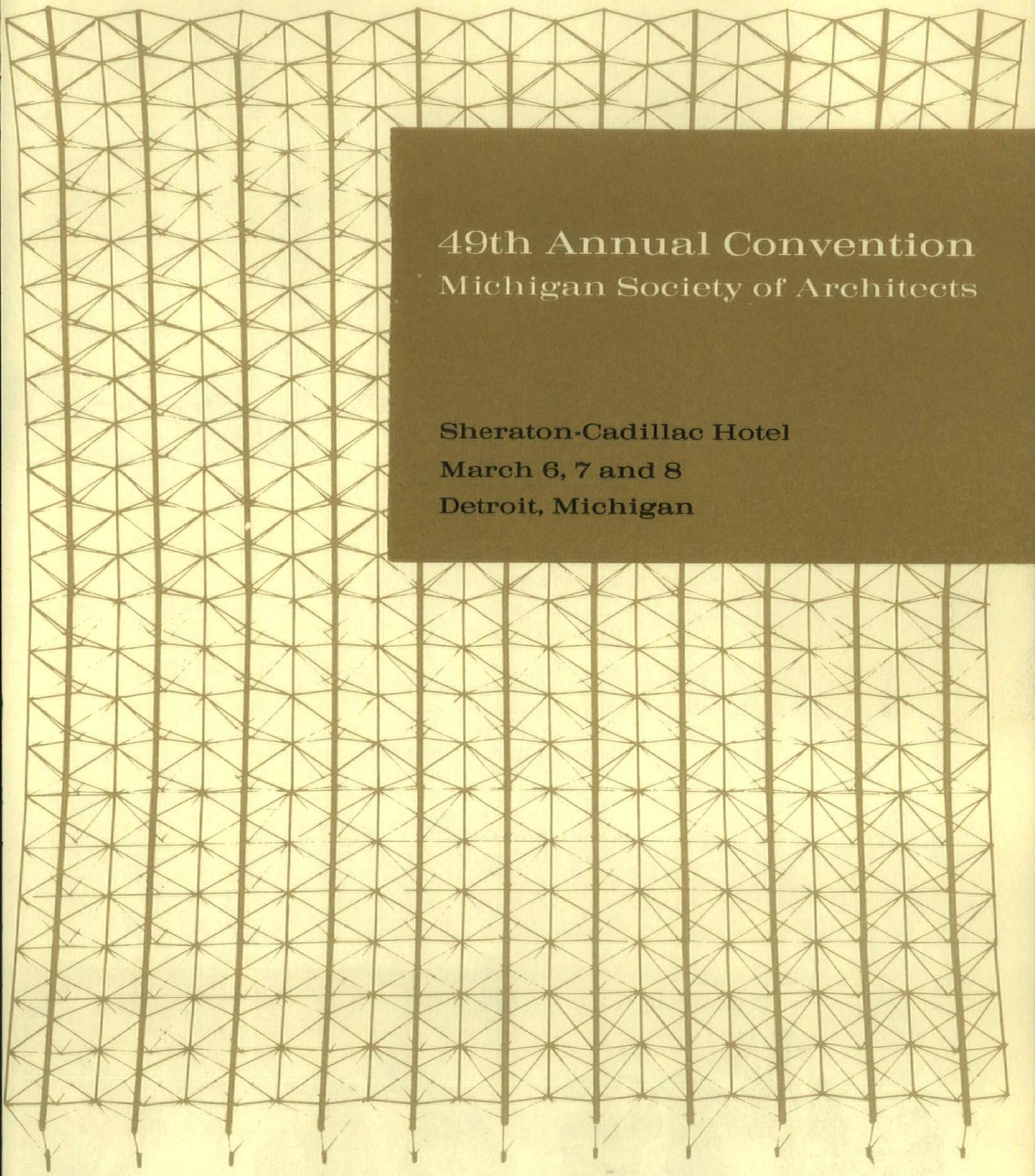
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MICHIGAN CONSOLIDATED GAS COMPANY



49th Annual Convention

Michigan Society of Architects

Sheraton-Cadillac Hotel
March 6, 7 and 8
Detroit, Michigan

Who Cares about Architecture?



WEDNESDAY
MARCH 6

10 am
Boulevard Room, sixth floor
Meeting of the Board of Directors
Michigan Society of Architects

4 pm
Registration—fourth floor
$3 for all eligible registrants

5 pm-9 pm
Viewing of Exhibits

8 pm
Grand Ballroom, fourth floor
MSA Groundbreaker
Complimentary cocktails.
Admission by convention badge only. Entertainment featuring the Jerry Fenby Five with vocalist Shirley Bolt and comedian-magician Mike Caldwell







THURSDAY
MARCH 7

9 am
Registration, fourth floor

Grand Ballroom, fourth floor
Annual Business Meeting of
The Michigan Society of Architects
MSA President Charles H.
MacMahon, Jr., AIA, presiding
Address by Henry L. Wright,
FAIA, President of The
American Institute of Architects

11 am
Ladies' Brunch
The Harmonie Club
267 East Grand River
Program presented by Mrs. Lucile
Bedell of The Bedell Company,
interior decorating consultants,
and Alma Boyd, florist

11 am-2 pm
Viewing of Exhibits

12 noon
Luncheon—Grand Ballroom,
fourth floor
AIA Regional Director Adrian N.
Langius, FAIA, presiding
Keynote address by Vincent G.
Kling, FAIA
$3 per person

2 pm
Grand Ballroom
Seminar: "The Public"
Moderator—Morris Ketchum, Jr., FAIA
Panelists—Vincent G. Kling, FAIA; Carl Konzelman, Real Estate Editor, The Detroit News; D. K. Foraker, Superintendent of Construction, Parke, Davis Company; Robert E. Johnson, vice president, A. J. Etkin Construction Company

4 pm
Viewing of Exhibits

Book Casino—second floor
Producers' Council—
Complimentary cocktails
Admission by banquet ticket only

7 pm
Grand Ballroom
Annual Awards Banquet
MSA President Charles H. MacMahon, Jr., AIA, presiding
Award of Gold Medal
Award of Draftsmen's Competition Prizes
Award Citation for Producers' Exhibits
Address by Ben West, Mayor, City of Nashville



FRIDAY
MARCH 8

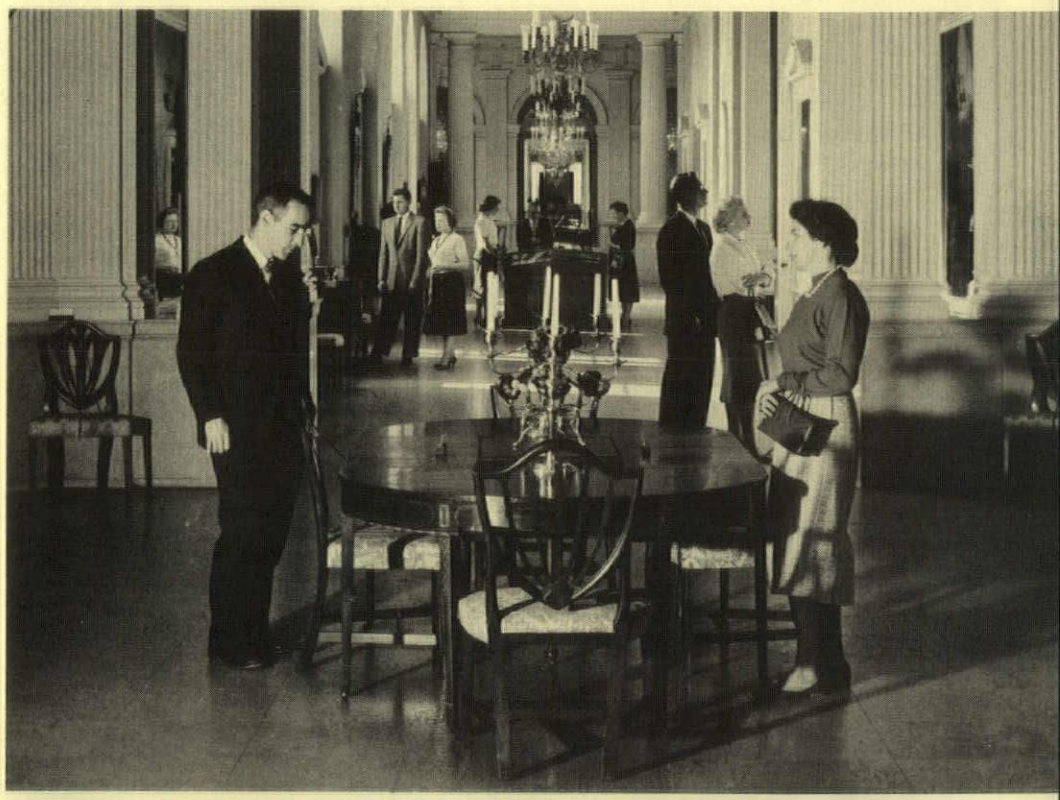
9 am
Registration–fourth floor

10 am
Grand Ballroom, fourth floor
Seminar: "The Client"
Moderator–Arthur Davis, FAIA, Curtis & Davis
Panelists–Bruce Graham, FAIA, Partner, Skidmore, Owings & Merrill; D. K. Foraker, superintendent of construction, Parke, Davis and Company; Robert E. Johnson, vice president, A. J. Etkin Construction Company

11 am-2 pm
Viewing of Exhibits

12 noon
Luncheon–Grand Ballroom, fourth floor
MSA Vice President Bruce Smith, AIA, presiding
Address by Jerome P. Cavanagh, Mayor, City of Detroit

12 noon
Ladies' Luncheon
Clinton Inn, Greenfield Village
Tour of Decorative Arts Wing, Henry Ford Museum, and visit to old-fashioned ice cream parlor.
Bus from the Sheraton-Cadillac at 11:15 am. $3 per person







2 pm
Grand Ballroom, fourth floor
Seminar III: "The Public"
Moderator—Richard W. Snibbe, AIA
Panelists—Arthur Davis, FAIA, Curtis & Davis; Morris Ketchum, Jr., FAIA; Bruce Graham, AIA, Partner, Skidmore, Owings & Merrill; Robert E. Johnson, Vice President of A. J. Etkin Construction Company

4 pm
Viewing of Exhibits
Grand Ballroom, fourth floor
MSA Cabaret
Featuring Jack Qualey and his orchestra and The George Bailey Show. Award of the New York City weekend and award of a Zenith television set, provided by Radio Distributing Company, as a special prize from fifth floor exhibits
$7.50 per person

ARCHITECTURE AND EDUCATION

Two round table discussions on "Architecture and Education" will be held as part of MSA's 49th annual convention. Representatives of the three student chapters in the area will meet at 10 A.M., Thursday, March 7, at the Sheraton Cadillac Hotel to exchange ideas and opinions on Architecture, Education and the AIA. Harold Binder, chairman of the Detroit chapter committee on education will act as moderator. This meeting will be followed by a similar session for faculty members at 10 A.M., Friday, March 8.

Judges for 1963 MSA - SMCAD Draftsmen's Competition

L. Robert Blakeslee, AIA (Prof.)
University of Detroit

Arnold N. Brodie
J. Brodie & Son, Inc.

Julian Cowin, AIA
Harley, Ellington, Cowin & Stirton

A. J. Etkin
A. J. Etkin Construction Company

Paul Gabor
General Air Handling Company, Inc.

Ralph W. Hammett, AIA (Prof.)
University of Michigan

Edward R. Harrigan
Harrigan & Reid Company

Kenneth L. Kimmel
E. W. Ensroth Company

Karl F. Krauss, Jr., AIA
Lansing, Michigan

Frank E. North
Detroit Edison Company

Earl W. Pellerin, AIA (Prof.)
Lawrence Institute of Technology

Leo I. Perry, AIA
Detroit, Michigan

William J. Rettenmier
SMCAD Industry Fund

Maurice V. Rogers
General Construction

George L. W. Schulz, AIA
Board of Education, City of Detroit

Emrys L. Williams
Zonolite Company

Committee Members

GENERAL CHAIRMAN
Philip A. Nicholas
VICE CHAIRMAN AND PROGRAM
Richard K. Albyn
REGISTRATION
Richard Adair
GENERAL DESIGN
Hideo H. Fujii
ARCHITECTURAL EXHIBITS
Richard H. May
LADIES' ACTIVITIES
Mrs. Frederick J. Schoettley
Mrs. Ernest J. Dellar

DRAFTSMEN'S COMPETITION
Samuel D. Popkin
PRODUCERS' EXHIBITS
Werner Guenther
PUBLICITY
Robert J. Domke
ARRANGEMENTS
James B. Hughes
ADVISORY COUNCIL
James B. Hughes
Ann Stacy
Robert W. Yokom



The many phases of convention planning received thorough attention from members of the MSA Committee on the 49th Annual Convention. Pictured at a recent meeting, seated, from left, are: Mrs. Frederick J. Schoettley, Richard Adair, Samuel D. Popkin, Richard H. May, Hideo H. Fujii, Robert J. Domke, Robert W. Yokum, Mrs. Ernest J. Dellar and Richard K. Albyn. Standing: James B. Hughes, Philip A. Nicholas and Werner Guenther.

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Monthly Bulletin, MSA

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B. B. Chemical Div. of U. S. Shoe Machinery Corp.

D. D. Burford & Co.

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Hillyard Chemical Floor Treatments

The Supersine Co.

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W. P. Hickman Co., Inc.

Modernfold Door Sales Co. of Detroit

Laminated Glass Corp.

Pittsburgh Plate Glass Co.

Nevamar Carefree Kitchens, Inc.

Plywood Structural Div., G. H. L. Corp.

The Detroit Edison Co.

Royal Oak Wholesale Company

Kimball-Russell, Inc.

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American Olean Tile Co.

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Panel Engineering Corp.

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Structural Clay Products Institute, Inc.

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Sylvania Electric Products, Inc.

The Philip Carey Mfg. Co.

Ford Glass Products Ford Motor Co.—Autolite Div.

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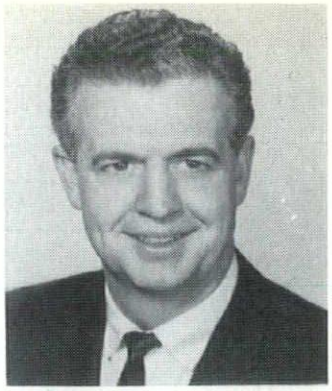
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Impact of Michigan's New Constitution on Architects



The Hon. Frank Kelley, Attorney General, State of Michigan, addressed the Detroit Chapter, A.I.A., at its January 23rd meeting; excerpts are printed below.

It is a pleasure for me to appear before the Detroit Chapter of the American Institute of Architects. I noted with interest that the subject of my talk was given advance billing as being "The Impact of the New Constitution as the same affects Architects."

I don't mean to be parental or pompous, but I can't help but reflect on the fact that the announcement of the subject was intended as an inducement to get you gentlemen to come here and hear me, inasmuch as the subject is one with a peculiar interest to you because it affects you in an entirely personal way.

I think you will agree with me that it is rather unfortunate that for most of you who are extremely well educated, cultured, aesthetic-minded men, whose vocation is designed to make the housing of society both meaningful and beautiful, the fact that you are a licensee of the State of Michigan and that you vote when you are supposed to, is probably the extent of your participation in the government of free society.

Democracy is a farce . . . unless we have an enlightened electorate.

Representative government is a failure . . . unless we have a responsible electorate.

In short, good government is your responsibility.

I should like to digress a little bit and talk to you about the laws of Michigan and how they affect architects, which I am sure is of personal interest to you.

First of all, let me state that the profession of architecture has had a long history of being regulated, controlled and licensed by the State. The Michigan Supreme Court has on many occasions upheld the constitutionality of regulating professions as it stated in one early case. The constitutional right to engage in business is subject to the sovereign police power of the State to preserve public health, safety, morals or general welfare and prevent fraud.

That architects were licensed in Michigan is an accomplished fact, even before the lawyers, because the integrated Bar in Michigan did not take effect completely until 1935—although there was some regulation of lawyers throughout most of our history.

Architects were, however, actually submitted to registration by the legislature nearly fifty years ago by a public act of 1915. In 1915 an architect was rather loosely defined—for the purposes of the act—as "any person engaged in the business of drawing plans and specifications for the erection, enlargement or alteration of buildings for others and to be constructed by other persons than himself."

In 1937, the definition was upgraded to read—"a person, who by reason of his knowledge of mathematics, the physical sciences and the principles of architectural design acquired by professional education and practical experience, is qualified to engage in architectural practice as hereinafter defined."

In addition to the definition the requirements are that one must be a citizen of the State, unless reciprocity is involved, one must be of good moral character and over 21, one must have eight years practical experience in architectural work under supervision of a registered architect or an architect of professional standing, or he must be a graduate of a college or school acceptable to the board and have not less than four years experience of a satisfactory nature.

Several states as well as Michigan have joint acts which regulate in the one act the registration of engineers and surveyors, as well as architects. About one-half of the 50 states have statutes which provide for a combined board which includes surveyors and engineers, but the remaining one-half states have separate boards for architects only. Michigan has reciprocity with all states including the Canal Zone. Our board of registration keeps current on all requirements and information can be received from the board.

The constitutionality of the regulation of architects has thoroughly been upheld by the Michigan Supreme Court. I refer to a specific case in which it was stated that there is no denial of due process in the law because it is not vague and indefinite. There is no denial of the equal protection in the law as it applies to all architects in a class and there is no improper delegation of legislative authority to an administrative agency since a sufficient yardstick for the exercise of that authority has been provided in the act. (People v. Babcock, 343 Mich 671)

Some of the case law in Michigan that may be of interest to you involving architects could be commented on and the case of the *Modern Engineering Company v. General Electric,* in the U.S. District Court for the Eastern District of Michigan, was an action for damages under contract and the facts are not important. What is important is that my office, although not a party to the case, was interested in the case because Judge Freeman had alluded to the fact in his opinion that a portion of the Registration Act of Michigan was unconstitutional, specifically section 2, which in defining architecture (as including any professional service, such as consultation, evalua-

tion, planning, design or supervision of the construction or alteration of any public or private building wherein the public welfare or the safeguarding of life, health or property of safety is involved), Judge Freeman felt that the last part of that concerning the public welfare and the safeguarding of life, health or property was unconstitutional) on the basis that it was vague and so ambiguous that any engineer could not know whether or not he was required to be covered by the act. The Judge's opinion never went into effect because the parties settled the matter, but the 1961 legislature removed the objectionable wording in section 2 and presumably any future test is obviated.

The Board of Examiners for Architects, Surveyors and Engineers in the 1915 act was composed entirely of architects with at least ten years experience. The 1919 act changed the make-up of the board to two architects and five engineers. The present act has three architects and four engineers.

Over the years the Attorney General has issued 36 opinions in regard to questions which touch upon the architects and their profession in relation to the Registration Act. This is not unusual since we render a large number of opinions for any agency of State government in the course of time. Some of the more recent opinions of the Attorney General are Opinion 2860 issued in 1957, which held that section 2 of the act does not prohibit a registered architect from selling materials for the construction of a building not of his design nor for a building which is not required under the act to be designed by a registered architect.

Opinion 3028 was issued in 1957 and held that a board of education—after having had plans prepared by a registered architect and a contract awarded for construction could not dispense with the services of such a person during the course of the actual construction where it exceeded $15,000.00, just because the contractor offered the services of an architect not in his own firm.

This merely was a clarification of section 18 of the act which requires that it shall be unlawful for any political subdivision to engage in the construction of any public work involving architecture unless the plans and specifications and estimates have been prepared by, and the construction executed under the direct supervision of a registered architect whenever the cost exceeds $2,000.00

The earliest opinion was in 1916 issued by Attorney General Grant Fellows who held that employees of a foreign corporation who practiced architecture in Michigan must be licensed under the Registration Act. This was reiterated by Attorney General Thomas M. Kavanagh in 1956 when he held that all the officers and directors of a New Jersey Corporation engaged in the practice of professional engineering must be registered in Michigan and this would by analogy apply to architects as well.

The latest opinion was issued by me on March 21, 1962, wherein I held that a non-resident in Michigan may be admitted by reciprocity to practice under the 1937 act if the qualifications and requirements under a State are not less than those prescribed by Michigan and also held that it was the board of registration's responsibility to determine whether the requirements of the foreign state were equivalent to those in Michigan.

Now with regard to the notice of the speech I would like to make mention that section 5 of Article V of the proposed Constitution to be voted on in April contains the following language:

> "A majority of the members of an appointed examining or licensing board of a profession shall be members of that profession."

Now, a reading of this section in the light of the present act would appear to raise several pertinent questions.

1. Would section 5 preclude two or more professions from being examined or being licensed by a single board?

2. Would the present act regulating the registration of architects, professional engineers and land surveyors be rendered unconstitutional upon enactment of the new Constitution under section 5 thereof? The same question would apply similarly to the board of examiners in the basic sciences which handles the professions of medicine, osteopathic, chiropractic, and others.

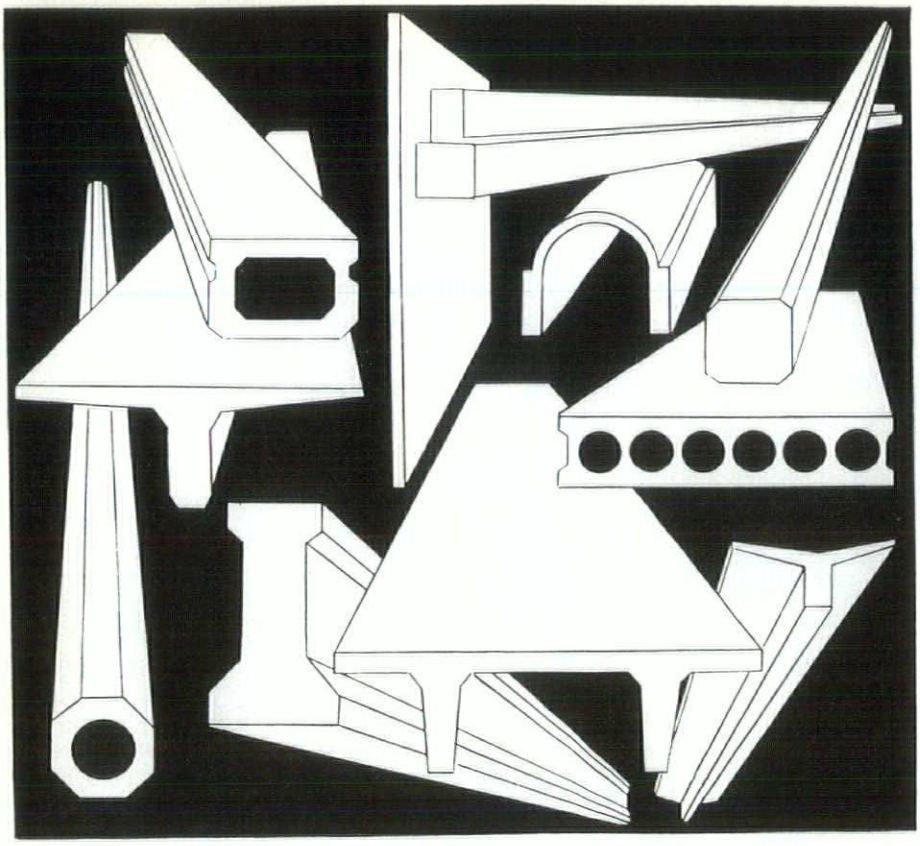
Since these questions are of importance to you and to the public I have raised them. However, as you know the opinion process of the Attorney General only responds to requests from proper state agencies and other representatives of the State. We would not officially entertain this question unless a request came from the proper state agency.

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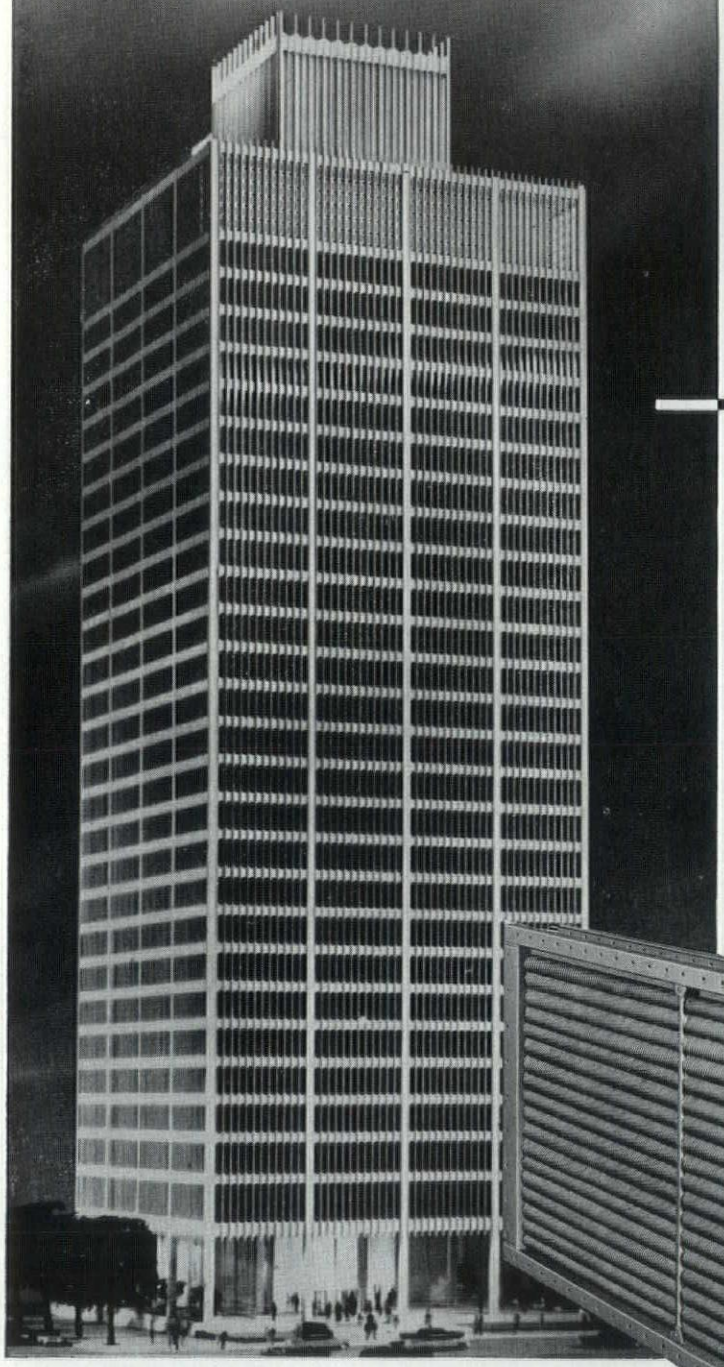
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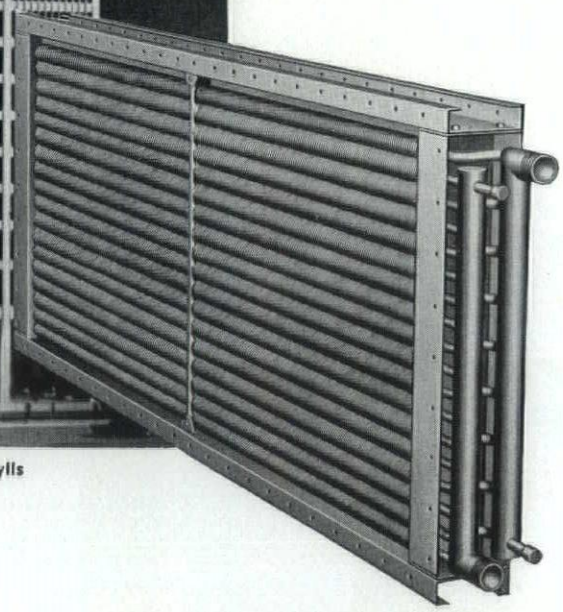
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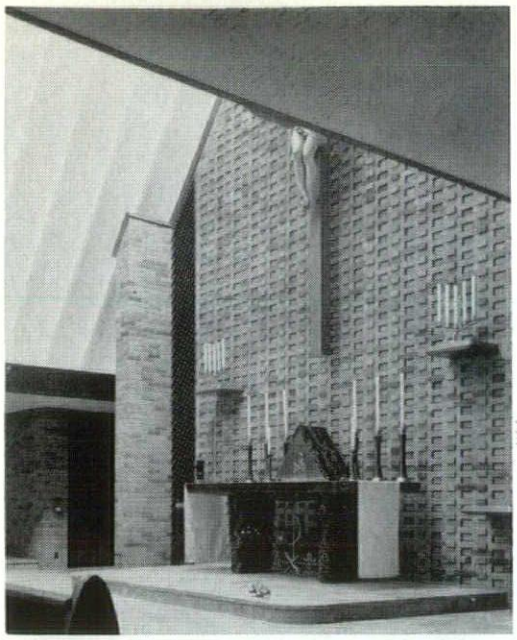


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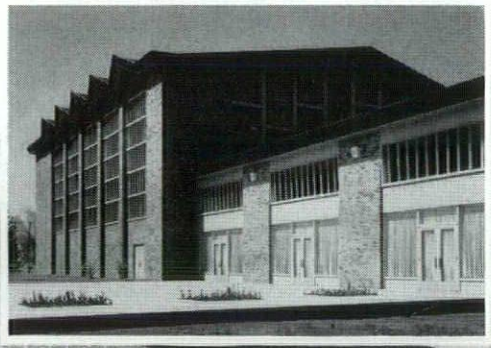
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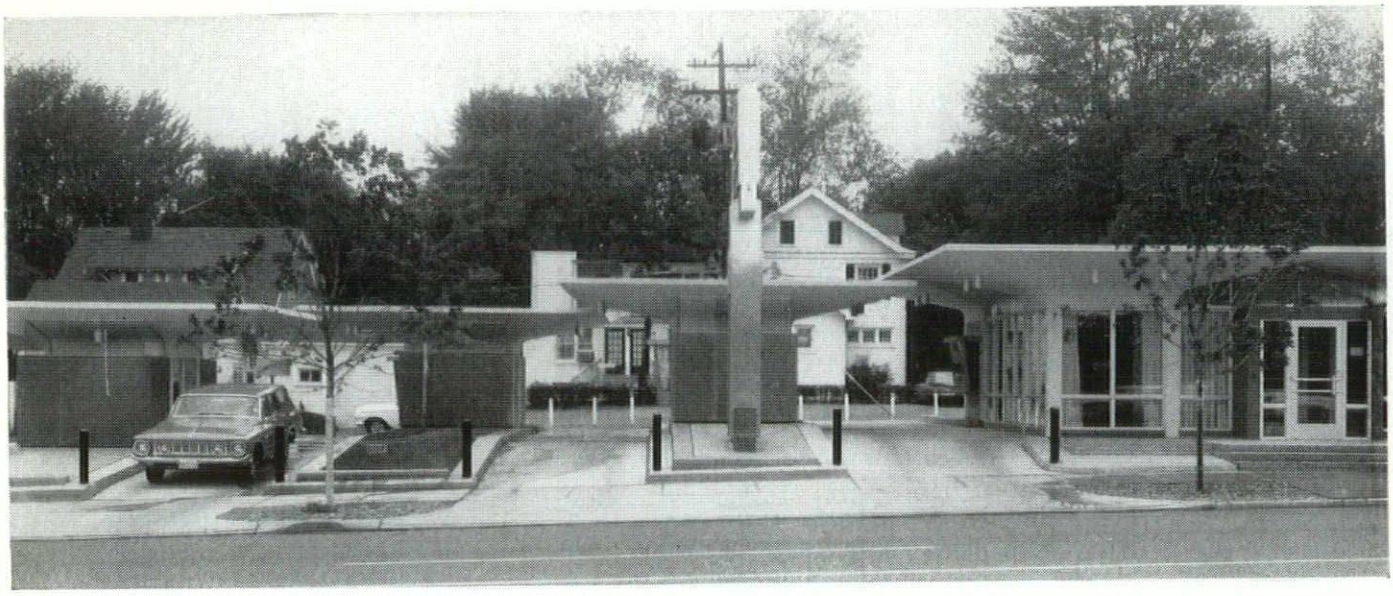
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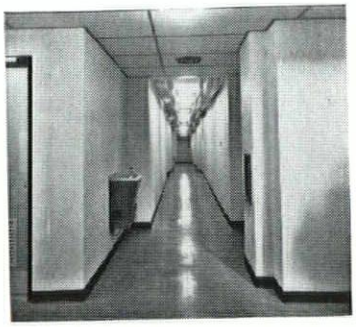
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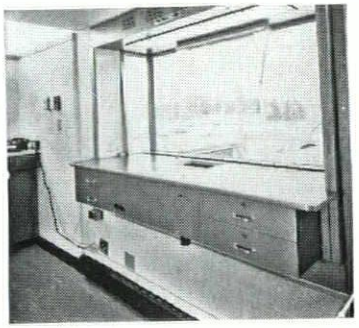
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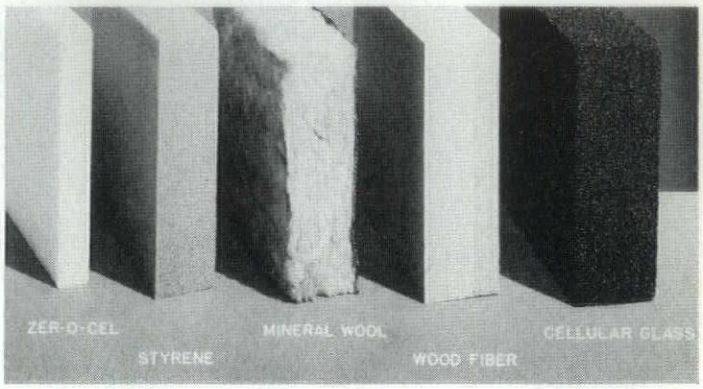
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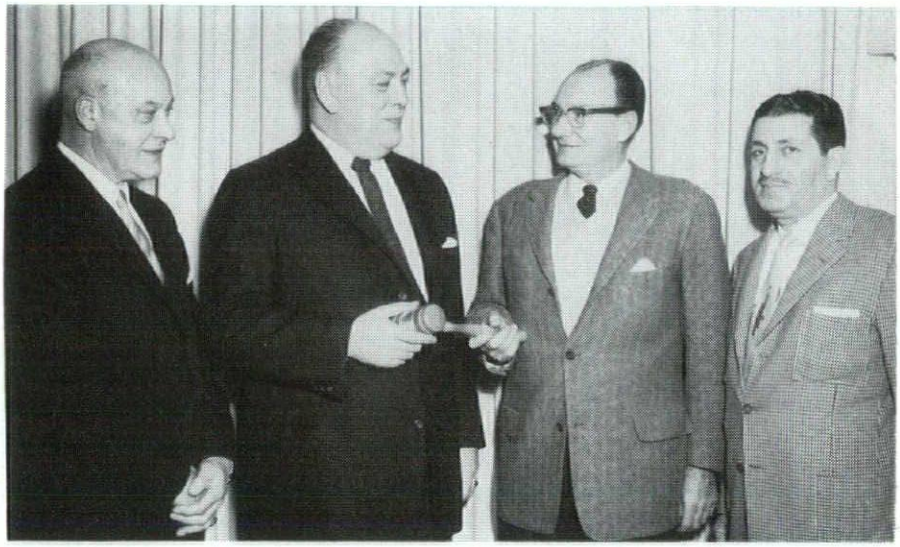
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On January 22nd, the Builders' and Traders' Exchange of Detroit hosted its 77th annual meeting, at the Sheraton Cadillac Hotel. A record breaking crowd of 800 contractors, sub-contractors, material suppliers, architects and engineers turned out to meet each other in an atmosphere of fun and business.

Those who attended heard Peter J. Koenig, vice president of Koenig Coal and Supply Co., and retiring president of the Exchange speak of improvements in the services, activities and accomplishments of the Exchange during the year 1962.

Elected to the Board of Directors for three year terms were G. D. Gray, president, Gray Electric Co.; Fred A. Rohn Jr., secretary, Rohn Fireproofing Co.; and Joseph H. Spitzley, president, Spitzley Corporation.

These three will join, on the board, Clarence L. Laude, vice president, Huron Portland Cement Co.; Edward Chase, Jr., partner, The Chase Co.; Carl B. Johnson, president, C. A. Johnson & Son, Inc.; Louis J. Perrone, owner, Perrone Lumber & Millwork Co.; Charles H. Reisdorf, Jr.; vice president, C. H. Reisdorf & Son, Inc.; and William G. Strawbridge, president, Palmer Equipment Co.



Peter J. Koenig, second from left, presents gavel of the office to newly elected President Edward Chase, Jr. 1963 vice presidents shown are Clarence L. Laude, left, and Louis J. Perrone. As retiring president, Mr. Koenig received a plaque commending him for his service to the exchange. The presentation was made by Past President R. L. Deppmann.

President Koenig in reporting on the continued growth and success of the Exchange noted that the Exchange had further increased its membership during 1962 to almost 1600 members. He indicated this further clinches the claim of the Exchange to being the largest organization of its kind in the United States and Canada, and pointed to its extensive service to the construction industry as a justification for this growth.

At the first meeting of the new Board of Directors on Thursday, January 24th, 1963, Edward Chase, Jr. was elected president for the 1963 year. Elected vice presidents were Clarence L. Laude and Louis J. Perrone. Joseph H. Spitzley was elected treasurer of the Exchange.

William C. Dennis, secretary-manager of the Exchange also announced that John D. Maas, formerly membership representative of the Exchange had been named administrative assistant to the secretary manager. Curt Hacias, presently a member of the news staff of the Exchange has been named membership representative replacing Maas.

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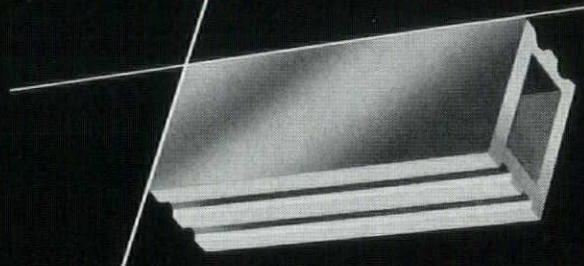
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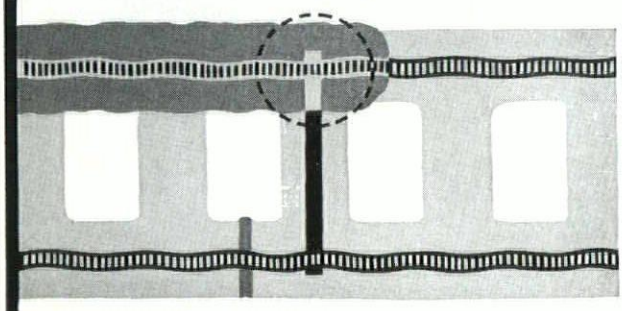
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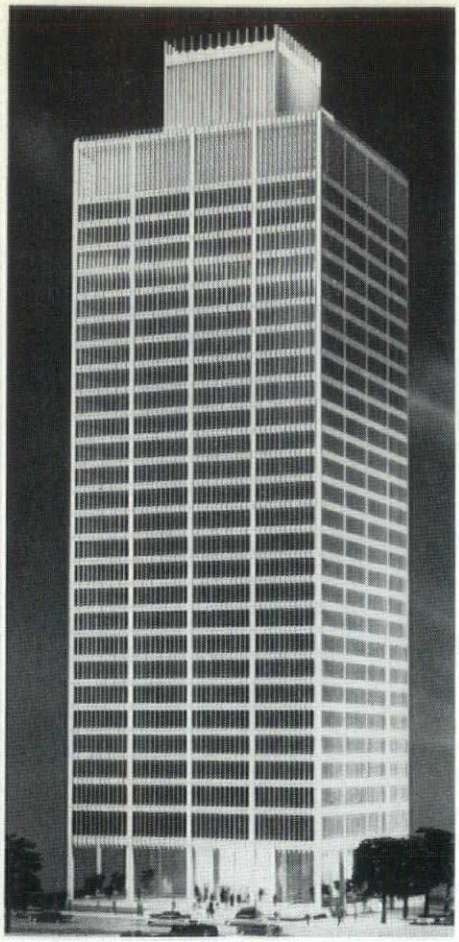
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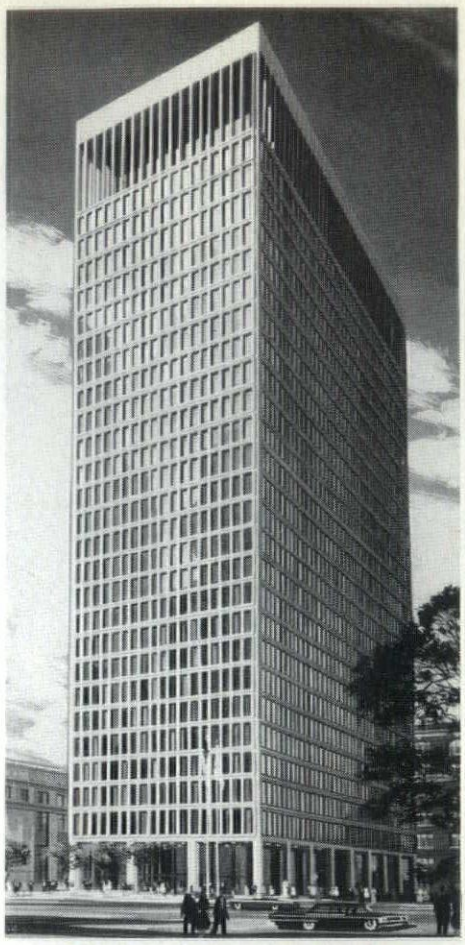
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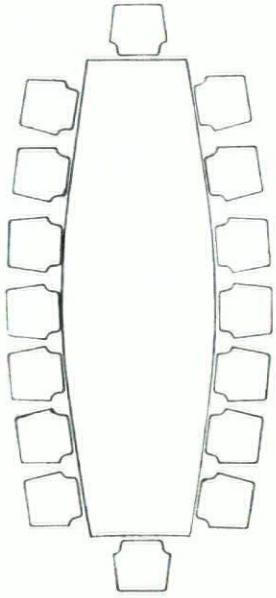
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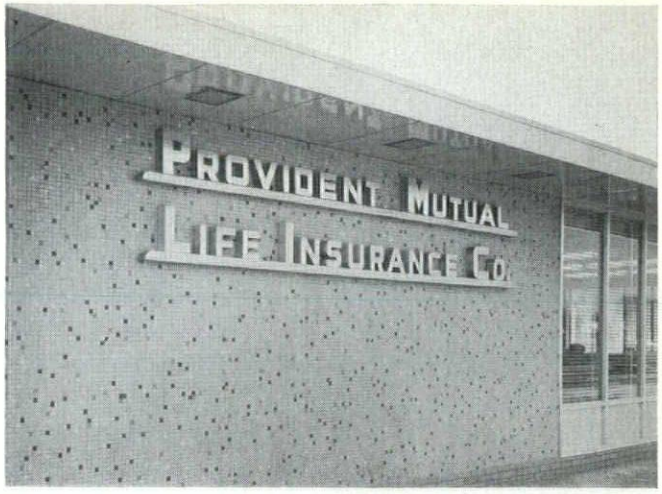
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TOLEDO CHAPTER ELECTS NEW OFFICERS

Harold C. Munger, Jr., has been elected president of the Toledo Chapter, AIA, succeeding J. Robert Normand. Completing the slate of officers for 1963, Robert M. Lutz was elected first vice president, Robert E. Stough was named second vice president, Richard Valasek is secretary and Robert E. Martin is treasurer.

NEW VICE PRESIDENT

The Portland Cement Association has announced the appointment of James D. Piper to the newly created position of senior vice president for promotion. Mr. Piper will direct the association's promotion, educational, technical service, and engineering work in the United States and Canada. Headquartered at the association's general offices, 33 West Grand Avenue, Chicago, he will supervise the field organization through a newly appointed vice president for field operations.

ARCHITECTURE AND EDUCATION

Two "Round Table" discussions on Architecture and Education are being planned as part of the forthcoming M.S.A. Convention. Representatives of the three student chapters in the area will meet at 10:00 A.M. Thursday, March 7, at the Sheraton Cadillac Hotel to exchange ideas and opinions on Architecture, Education and the A.I.A. Harold Binder, Chairman of the Chapter Committee on Education, will act as moderator. This will be followed by a similar session for faculty members at 10:00 A.M. Friday, March 8. The sessions will be recorded and published in a future edition of the M.S.A. Bulletin.

A.I.A. HEADQUARTERS EXECUTIVE STAFF POSITIONS OPEN

William H. Scheick, Executive Director, A.I.A., has announced the following vacancies:

Head, Department of State Chapter and Student Affairs.

Technical Secretary and Head, Technical Section, Architectural-Building Information Services Department

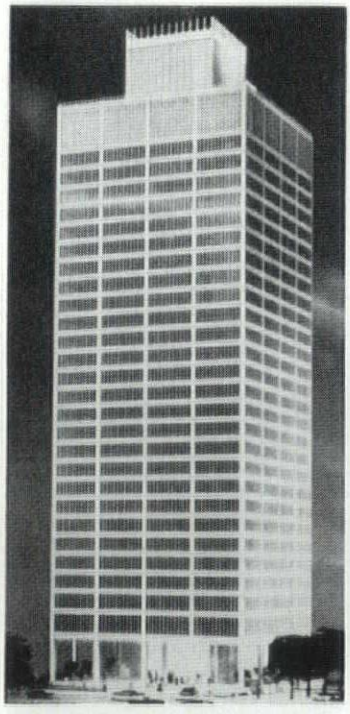
Sales Manager, Architectural-Building Information Services Department.

For further information, contact Mr. Scheick at the Institute, 1735 New York Avenue N.W., Washington 6, D.C. or James B. Hughes, 28 W. Adams, Detroit 26, Phone 965-4100.

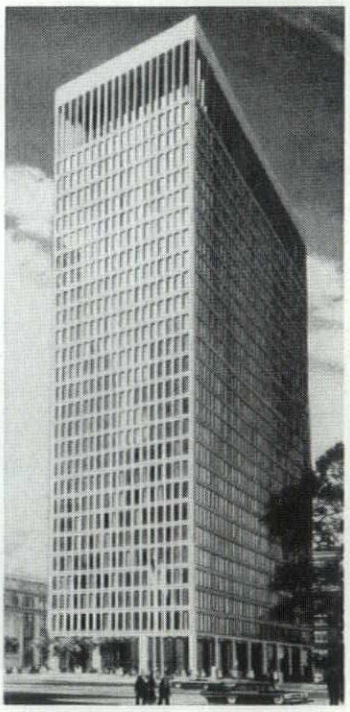
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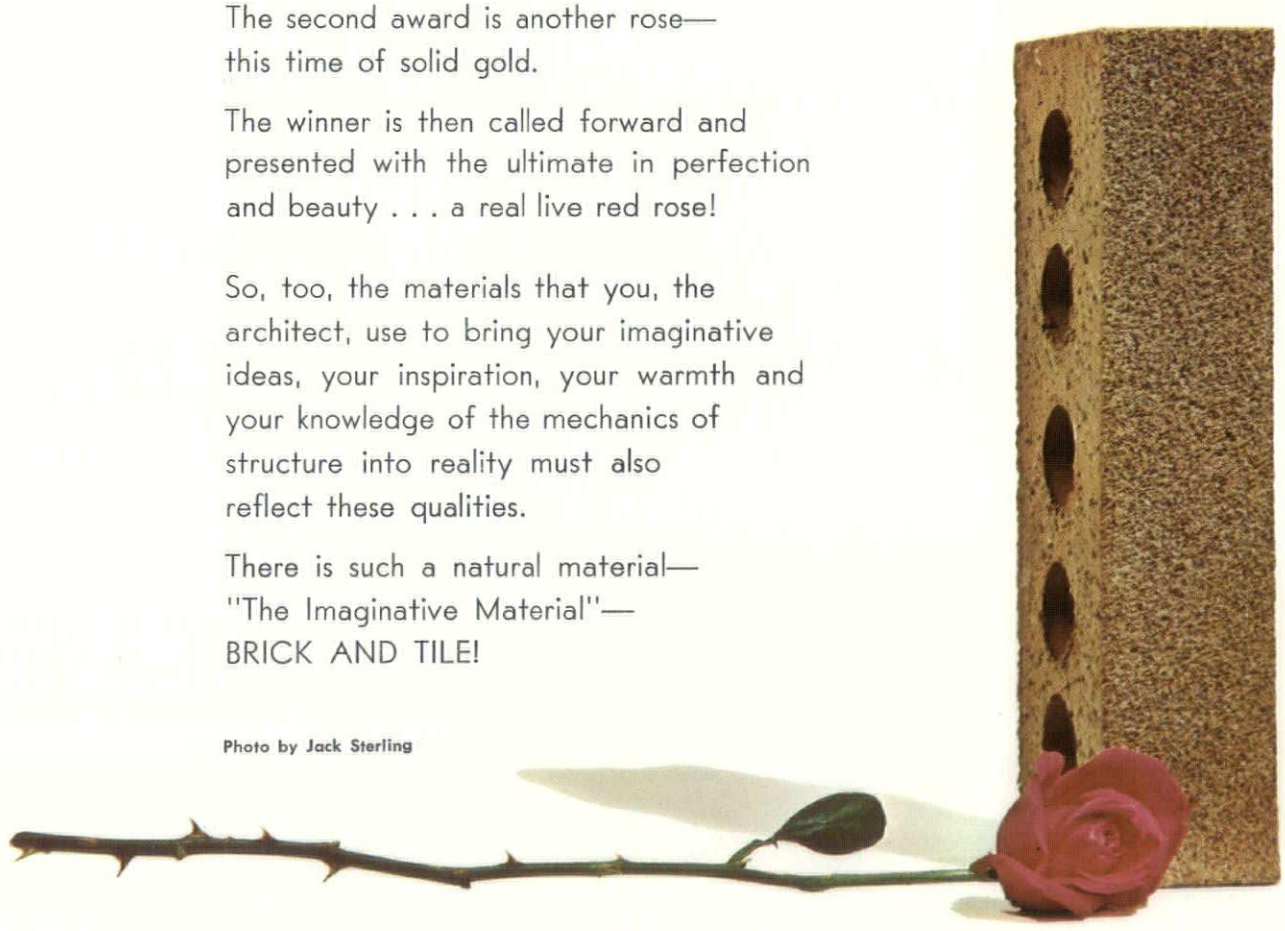
The second award is another rose— this time of solid gold.

The winner is then called forward and presented with the ultimate in perfection and beauty . . . a real live red rose!

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Obituaries

TALMAGE C. HUGHES, F.A.I.A.

Talmage C. Hughes, died in his sleep January 24, in his home at 23 Harbor Hill, Grosse Pointe Farms. He was 76.

Mr. Hughes was born at Coates Bend, Ala., which had been founded by his grandfather. After attending high school in Gadsden, Ala., he received his bachelor of science degree in architecture from Alabama Polytechnic Institute and his master's degree in 1911. He worked in Chicago architectural firms, then came to Detroit in 1915 to work for Detroit Edison, Smith, Hinchman and Grylls, and Albert Kahn.

He opened his own office in Detroit after serving in the 310th Army Engineers during World War I. His work included a prize-winning duplex apartment at 999 Whitmore, the Treway Apartment in Roosevelt Park, several suburban movie theaters, industrial buildings and numerous large residences.

He is survived by his wife, Margaret; a daughter, Mrs. Mary Eder; two grandchildren and two sisters in Gadsden.

ROBERT WEST

Robert J. West, a Detroit architect specializing in schools, apartments and public and commercial structures, died on January 22 at the age of 67. Mr. West was a native of Rockford, Illinois, and had lived in Detroit 37 years. He was a member of the American Institute of Architects, charter commander of the Rosedale Park Post of the American Legion, member of Voiture 102 of la Societa des 40 et 8 of Detroit, Kiwanis Club, Detroit Commandery No. 1, Moslem Temple and Palestine Lodge. Surviving are his wife, Mildred, two daughters, Mrs. Dolores Gust and Mrs. Shirley Wojie; a sister, Esther, and three grandchildren.

REED M. DUNBAR

Reed M. Dunbar, 72, partner in the Monroe firm, Dunbar & Dunbar Architects, died of a heart attack on January 13 while enroute to Lakeland, Florida. Mr. Dunbar was born in Monroe on September 8, 1890. After graduation from Monroe High School, he was employed in several Detroit architects' offices prior to entering the University of Michigan. While at the university, he had much practical design experience working on various building plans at Toledo, Flint and other cities.

During World War I, he won a silver star for gallantry in action in the Meuse-Argonne section. After the Armistice, Mr. Dunbar returned to Monroe and became the architect with the Kresge Company. During the four years he was affiliated with the firm, he maintained an office at Monroe. He later gave up his Kresge work to center all of his activities at Monroe. He was the architect for the Monroe Armory, South Monroe Elementary School, an addition to the Monroe Paper Products Company and many other buildings. He held the rank of captain in the U.S. Officers Reserve Corps at one time and served as an intelligence officer at Fort Custer.

In addition to his wife, the former Ethel Marie Hill, he is survived by two sons, Reed, Jr., Donald, a daughter, Mrs. Kenneth Sievert, and five grandchildren.

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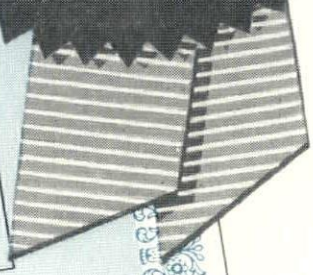
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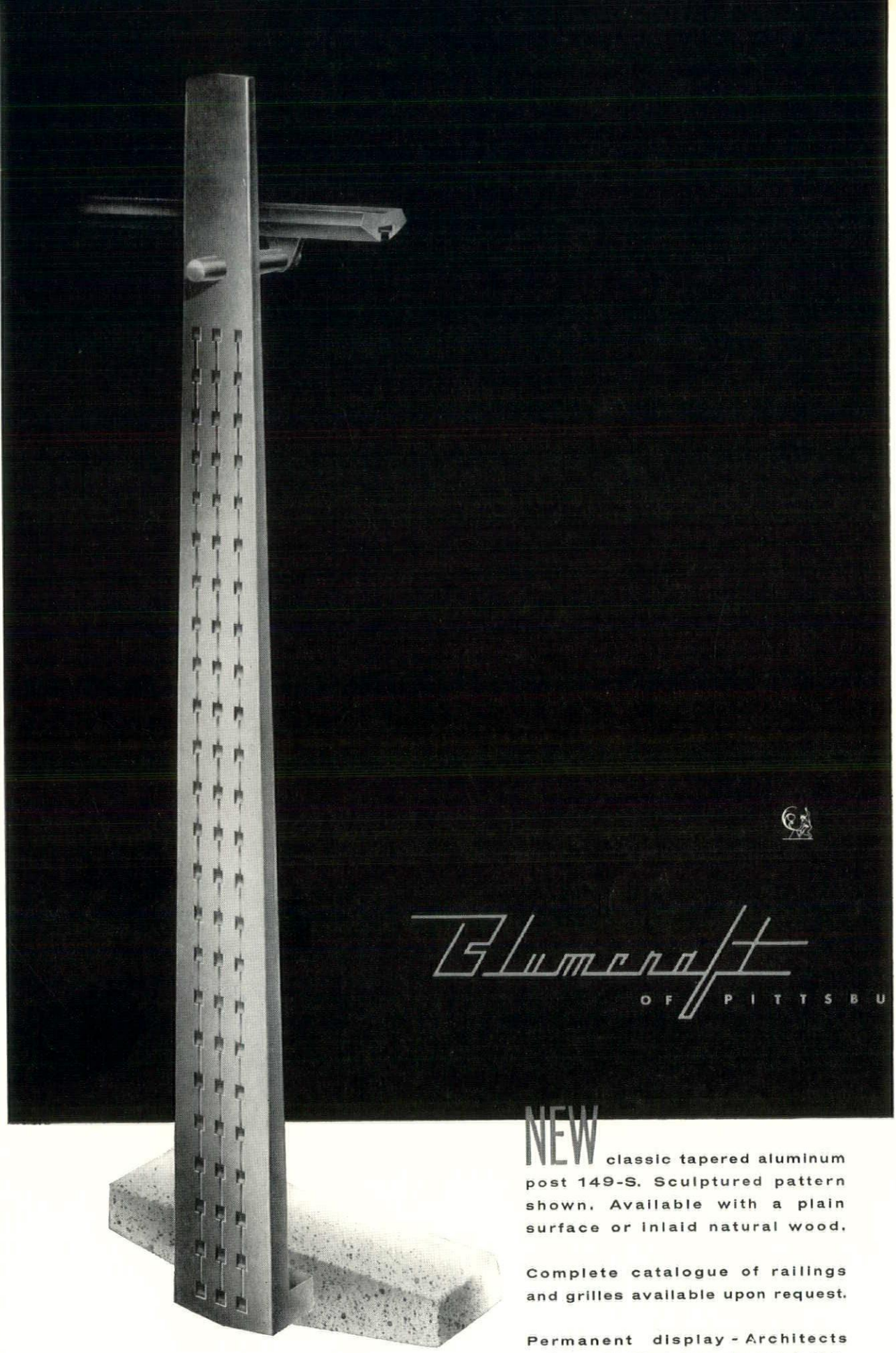
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